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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JANUARY, 1938

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The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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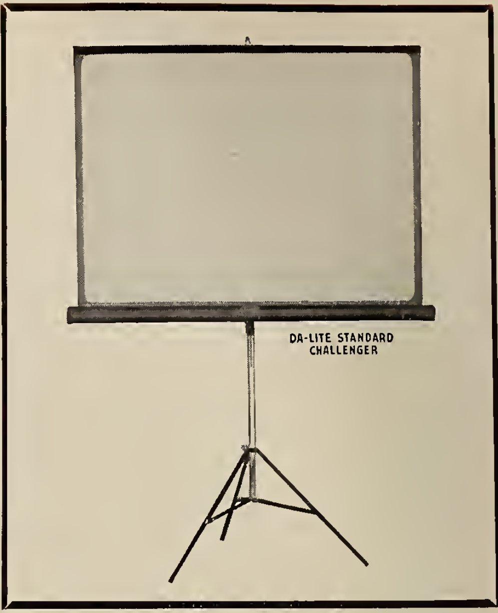

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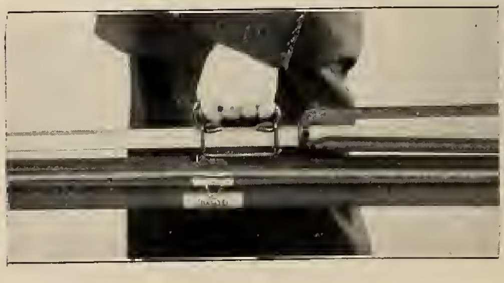

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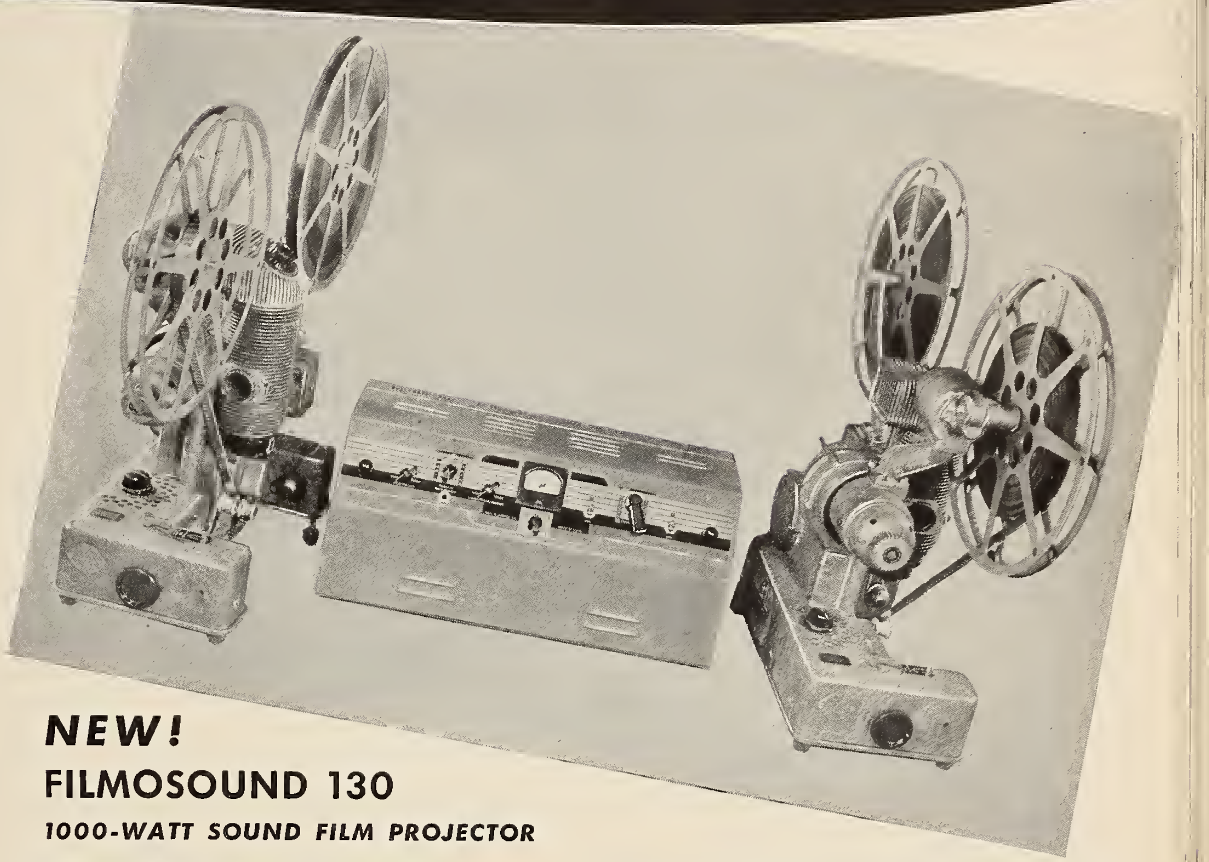

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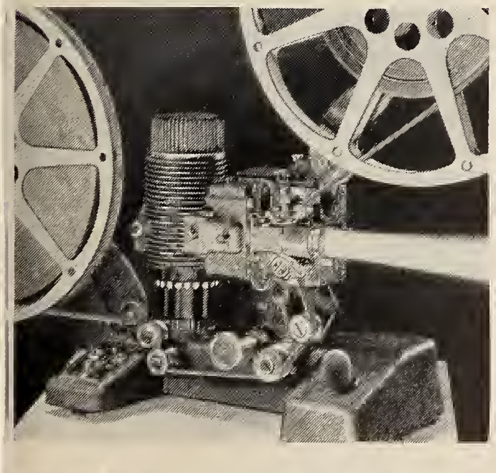

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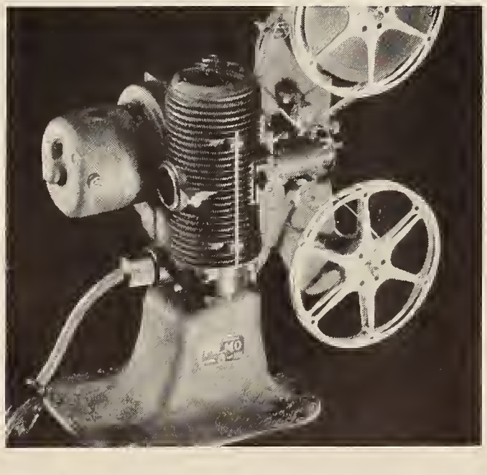

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Closeups—What filmers are doing

Highlights on some of the recent award winning films keep coming to mind, as follows: So accurate were the historical details in *The Birth of St. Mary's*, by Robert F. Gowen, ACL, that even the handset type used for the titles was more than fifty years old . . . Sidney Moritz, ACL. found that his hardest job in filming *Under Your Own Power* was to stage a convincing spill, since all of his companions were such able cyclists . . . Some of the most effective sounds accompanying *In From the Sea*, by Fenno Jacobs, ACL, were rhythmic hammer blows, spot recorded in the shipyard yet later woven neatly into accents of Stravinsky's music.

Across the League's threshold: As gay and gracious as ever, League director Mrs. L. S. Galvin, ACL, stopped by for a visit on the occasion of a semi annual pilgrimage to New York from her home in Lima, Ohio . . . Stephen Greene, ACL, executive of Etablissement Emel, of Paris, France, and sponsor of a recent visitor, Luc Fauvel, international award winner, called on us to discuss photographic business prospects in the United States . . . From Curaçao, in the Netherlands West Indies, come two members of the Nederlandsche Smalfilmliga, ACL, camera hunting especially for New York's night life. They were J. Limborgh, ACL, and club secretary G. H. Veltkamp, ACL, both traveling with family.

Nowadays, with still and movie cameras about as common as the sunrise, one gets to see plenty of funny photographic practices. But we never tire of hearing about them, and this time Edgar J. Kunze, ACL, of Chicago, has brought back from a Western trip his accounts of some real winners. First off, there was the lady on the boat en route to Catalina Island, using a Baby Brownie, but with the lens staring her straight in the face and the red window pointed at the subject. Then, at the Grand Canyon, there was the man shooting still color film in an expensive miniature camera. He was, he reported to Mr. Kunze, "going to get swell skies," with the aid of his graduated yellow sky filter. And, on the same location, still another enthusiast was running 16mm. Kodachrome at eight frames a second—so he would "get more pictures on the film"!

About four months ago, at a time when the leaves still hung to the trees and overcoats still rested in summer moth balls, we pulled ourself together and sent off a Christmas card to Edmund Zacher, 2nd, ACL. He's still roaming the seven seas, as photographer of the schooner, *Yankee*, and this made his second Christmas away from home. Then, about two months ago, postmarked from Singapore and arriving weeks ahead of time, along came his card, reproduced herewith. Pictured against a background of tropic palms stood the well worn Zacher movie camera, complete with sun glasses and a battered straw hat. The legend read: "Special Yankee greetings to Movie Makers!"

Christmas card from Edmund Zacher, 2nd, ACL, in tropics

When, like David A. Helmich, ACL, of Wheaton, Ill., you can arrange for one of the country's crack trains to stop at your home railway station just to serve as a property in your current film, then you are really getting somewhere in the matter of cooperation. Out in Illinois, it was the Chicago and Northwestern Railroad Company which put on this thriller, pulling the streamlined *City of Denver* to its first unscheduled halt so that a supposed "movie scout," needed in Mr. Helmich's story, might arrive in the style to which Hollywood had accustomed him. Then, because the finished film is to be used by the municipal Recreation Council, Wheaton's mayor called out the city band, corraled two thousand citizens as a reception committee and himself led them to the station for the proper background effect.

Of course, most of the League's large membership family already know this, but, for the benefit of those who just came in, we tell you that the late Hiram Percy Maxim, Founder and first President of the ACL, was also the founder of the American Radio Relay League. More or less similar to the ACL, the ARRL does for the home radio fan what the League does for home movies, and it is not infrequent that we find the two hobbies resting under one roof. Right now, for instance, it is Harold German, ACL, who brings the matter to our attention. As skipper of station W8KOB, in Smethport, Pa., he has been more or less carrying on a conversation with us, via his wireless and the station of Leroy Langhaar, ARRL, in New York City. Mr. Langhaar, who signs W2FRK for his Army Amateur Radio Station, not only picks up traffic for us from Mr. German, but has offered as well to send return messages.

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Even the best

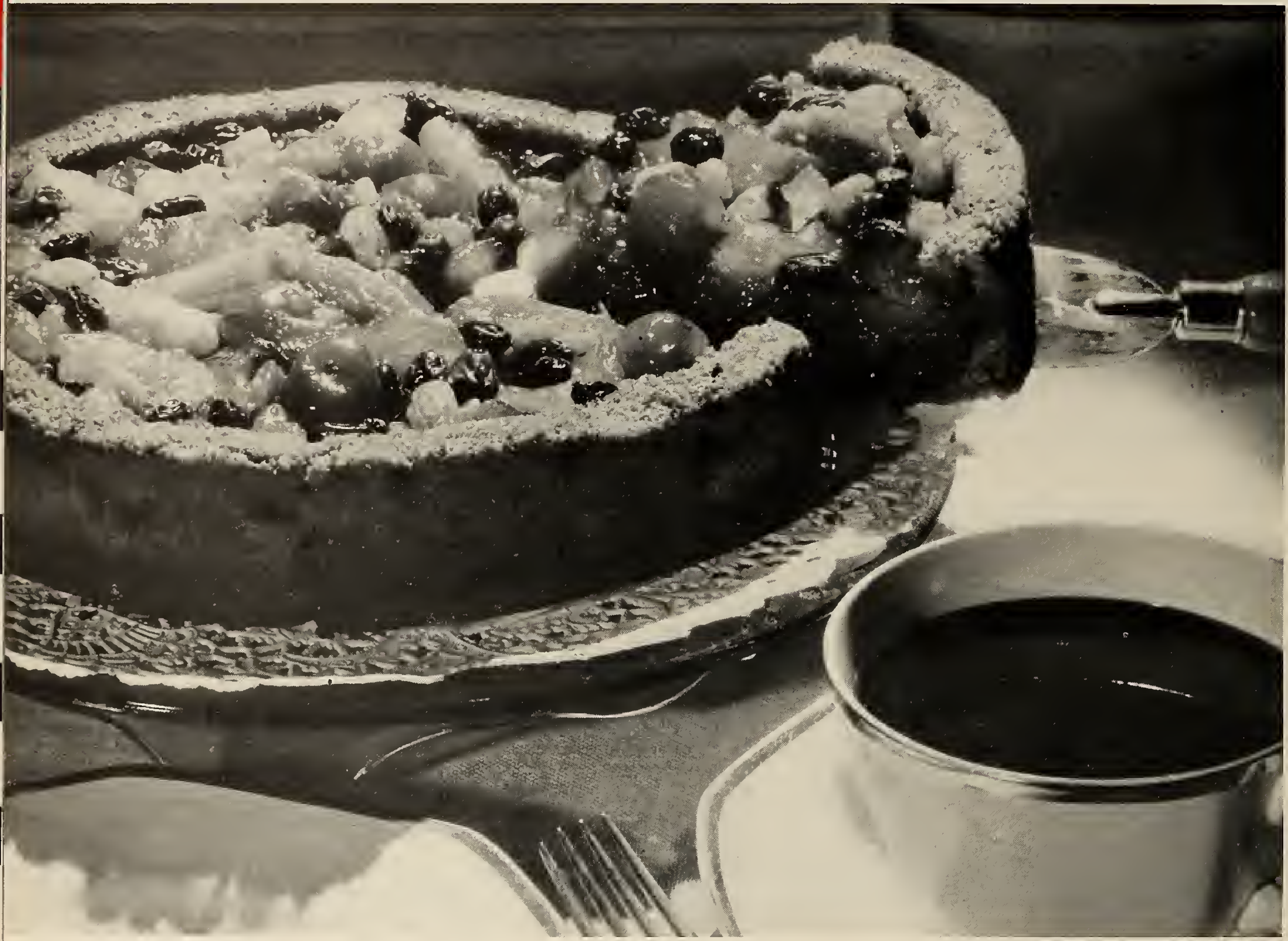
AT THE end of last year, the staff of Movie Makers chose the Ten Best Non Theatrical Films of 1937. These are fine pictures, rising high above the general amateur average. But even these outstanding examples of personal movie effort are not entirely free from infelicities; they have not yet attained cold perfection.

As a 1938 check list for superior filmers, these examples of dropping below the standards of reasonably critical audiences are cited, all of them to be found in one or more of the Ten Best or Honorable Mentions. For the place winners, they will serve as healthy reminders that there is better work to be done; for other filmers, they will bring some comfort in the thought that the best of us are not always without fault. For everybody, they will point out danger spots.

1. Have you taken for granted something the audience will not? Did you make clear, for example, that your film record concerns one group of chief characters or more than one group?
2. Did you register your main characters by early closeups?
3. Is the footage of each scene long enough to make that scene clear?
4. Have you made the best solution to a problem that was forced on you by circumstances over which you had no control, or have you made only a passable effort to solve it expertly?
5. Is your surprise ending long enough so that the audience will get the point of it?
6. Have you overworked a pet trick or cine device?
7. Have you given too much footage to a scene that may be unusual to you, but familiar to newsreel audiences?
8. If your film is divided into main sections, have you depended on one title to carry clear through each section, or have you provided subtitles as an aid to the memory of the audience?
9. If you have a short introductory sequence before your main title, have you so treated it that it will not be mistaken for the beginning of an untitled film?
10. Have you interrupted your beautiful scenic shots with sufficient closeups to give your film story reality to those who see it?

In reading this list, every movie maker will find it quite easy to protest that he would never be guilty of failure in these respects, because, looking at each of them abstractly, we should all say that they are obvious errors. But every filmer will realize that he has done just these things, upon a little critical examination of his footage. While it is comforting to know that Ten Best movie makers have done them, too, it is disturbing to reflect upon how easily they are done.

Keep this check list handy. Before you consider your next masterpiece entirely ready for the audience, go over it with a fresh eye and see what you can discover. If you do this, the 1937 place winners will be more than repaid, because they will have helped you to carry personal movie standards further.



© G. A. Douglas from Gendreau

FOR TEXTURES—CLOSEUPS

You can set up a close shot like this in the kitchen and plan the lighting at your leisure

THE CASE OF THE ONE EYED GHOST

RUSSELL C. HOLSLAG, ACL

POSSIBLY I should have known better than to enter that dark and forbidding house after night had fallen. However, to tell the truth, it seemed to be the lesser of two evils at the time. I had been lost in the forest since late afternoon, and a cold downpour had soaked me to the skin. So that, when I came to a clearing and saw this unlit, deserted house, it seemed as if shelter were the most important thing in all the rain soaked world.

First, I knocked at the door but, naturally, no one answered. So I turned the rusty knob and pushed, and the heavy door gave inward with a creak and a groan. I remember thinking that here was the perfect setting for a film of a haunted house and that I might expect to be confronted by a spectre straightway. But, ghost or no ghost, at least I should be dry.

Sure enough, I hadn't moved very far along the pitch black hallway when I heard a queer noise. I stood silent and listened. Yes, there it was again. An odd, muffled, metallic purr. It was strange enough, in all conscience, but stranger still in being vaguely familiar. It was, somehow, even comforting to hear in this big, black house.

Cautiously feeling my way, I came to a room at the farthest end of the main hall. Here I stopped short, transfixed by a sudden renewal of that metallic buzz or purr, now close at hand. It continued for a short space, then stopped with a most uncanny effect of *running down*. My attention thus localized, I was able to discern—or to imagine—a queer, shadowy form taking shape in the gloom.

Perhaps it was the hour of darkness, the dismal patter of the rain or the uncanny situation that conspired to ascribe an exaggerated size to this mysterious thing, but it seemed larger and taller than a man. In truth, it was something like a gigantic, perplexed spider, wavering on thin legs. It had a dark body on top and, as I peered, there took form in the middle of this body, staring straight at me, an unmistakable eye! Just one eye—cold and lidless and unvaryingly open. I shrank back, but the creature did not advance. It simply stood there, balancing itself on its slender legs. A voice reached my ears, muffled and husky.

"I have been waiting for you to hear me. I have summoned you here. Do you know what I am?"

Out of the utter depths of my amazement, I found my voice. "It seems fantastic to affront a bona fide apparition in a haunted house at midnight, but you actually seem to me to be just an oversized movie camera on a—on a—"

"—on a wobbly tripod!" answered the spectre bitterly. "You may as well say it! Only because you are friendly to me and my kind, was it permitted for me to appear to you. For I have a message which you must take to my master. For long have I been forced to lurk here alone, with my spring wound up (*he* never released it!) until I might give the signal to one who would recognize and understand, for I have been signaling the few intrepid souls who ventured within my hearing. Just as you came, I was almost lost; I had come to my last click. Had you not heeded my call and followed, I had been silent forever!" The spectre essayed a groan.

I was a little impatient. "All this," said I, "is doubtless in the best ghostly tradition, but, now that I *am* here, suppose you tell me what it's all about. What may I call you?"

"Just call me 'Shutter Ghost.' Perhaps you think that is a very phantom of a joke, but I must tell you that my master often threaded me carelessly, with my lower loop too tight, and it was from the resultant film images that I got my name."

"But how came you here?"

"I hid when my master moved away!" said Shutter Ghost in shamed accents. "It was all I could do to totter away on this miserable, wabbling, collapsible tripod he gave me, but I managed. Oh, I see you start with surprise, for you know that I and my kind have ever been faithful and uncomplaining. But I was desperate. And when he put his finger on my eye again, it was the last straw!"

"On your eye?"

"Of course," said Shutter Ghost, a trifle impatiently. "Not once, but many times. My eye was carefully made and mounted; it was one of the best. How proud I was, when I sat in the shop window and gleamed out at everybody! And then my master came along and bought me. Alas, I soon lost my lovely polish, and my pristine gleam was only a memory. If you get smoke or dust in your eye—well, it waters and just washes itself out. But we, with our lenses, we just have to take it. Of course, we can't see well, covered with fingerprints. The pictures we take, this way, are fuzzy and indistinct. How often I wanted to talk to my master and tell him—"

"But you are talking now, Mr. Ghost."

"I am permitted to speak at the midnight hour, and then only to one who understands. My master was always snoring at this hour. As for that, he never used me or came near me after dark."

"That was a pity," said I, "for I perceive, by the intense, wide roundness of your gaze, that you have a diaphragm opening of no mean proportions. You could just as well have taken pictures by artificial light."

The eye of Shutter Ghost brightened to a positive gleam in the darkness, then veiled over again. "Alas!" said he, "I have an *f*/1.9, among the best of its kind. They told my master I had a good lens when he bought me. He reasoned that I was good because I had an *f*/1.9 lens; therefore, to get the best out of me, my diaphragm should be opened to *f*/1.9 for every scene! There I was, looking at everything in bright daylight with my diaphragm wide open! You have diaphragms in your eyes, too, but you don't need to worry about them. They close down in bright light, without your even thinking about it. But—suppose they didn't! Ah, you wince. Then you know how I felt."

"Then, there was the focusing.

[Continued on page 42]

THE CLINIC

Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

Indoor outdoor light It is sometimes necessary to film interior shots in color with both daylight and incandescent illumination and, in such cases, the color is bound to suffer, for, if Type A Kodachrome is employed, the daylight will give a decided bluish cast to the scene, whereas, if regular Kodachrome is used, the incandescent light will give a reddish tinge. A solution to this problem is to use light pink cellophane over the window panes. Large rolls of this colored material may be obtained from stationery stores and can be fastened over the windows with thumbtacks or rubber cement. The special sunlight filter for Type A Kodachrome will serve as a guide in selecting cellophane of the proper color.

Andre La Varre

Burton Holmes uses a tripod in making his travel pictures

Moving backgrounds ■ An interesting title for a family picture may be made by lettering on the window pane with paper or metal letters fastened to the glass with rubber cement. The camera is set up inside the window and is trained on the subject or scene outdoors. No part of the window frame should show. The window is down during the filming of the title and is raised after the title has been read. While it is being raised, the focus should be changed from the window pane to the scene outside.

Splices The perfect splice will go through a properly adjusted projector gate without a sound and it will not be apparent on the screen. To achieve this result, it is necessary for the splicer to have accurately placed registration pins and a sharp cutter so that the ends of the film may be lined up properly and the cuts may be made with clean edges. The overlap of the ends of the film should be approximately one sixteenth of an inch. Emulsion may be scraped off either by the wet method or the dry method, but it must be done perfectly so that the film base is clean and free from shreds. Yet none of the emulsion should be touched on areas that will not be covered by the overlapping film of the splice, for ragged splices are caused by the removal of emulsion in too great an area, which results in a white line on the screen.

The cleaned portion of the film should be painted lightly with film cement and the overlapping end of the other film strip should be clamped on it immediately. Pressure for a few seconds will suffice to set the joint. Cement is not an adhesive, but a solvent which actually melts the film so that the ends are welded together. It must be used sparingly so that there will be no surplus to ooze out of the splice and make an irregular spot.

Frame of a basket ball scene by Dr. James E. Bliss, ACL

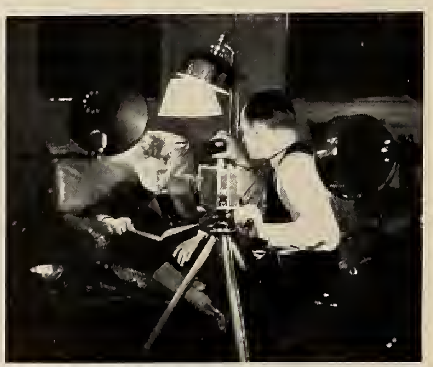
No cement should be visible at the joint when it has been completed. Too much cement may cause a smudge on the back of the film that will be visible on the screen and it also may cause the film to buckle somewhat as it goes through the projector, thus putting the picture out of focus for an instant.

Accurate footage Nearly all 16mm. cameras are equipped with an adjustable footage indicator which should be set at a certain mark when the camera is loaded. Some brands of film have an emulsion number at the end of the leader which marks the point where the usable film begins. A movie maker who has a camera with a removable lens can load film in the usual way, take off the lens and run the camera until he sees the emulsion number appear in the aperture. The footage indicator should then be set at 100 or 50 as the case may be. Then film in the camera can be used until the zero point on the indicator is reached. This insures that no valuable pictures will be shot either on the leader or on the trailer.

Stop watch An inexpensive stop watch is a valuable addition to the outfit of a movie maker who produces lap dissolves, various kinds of multiple exposures and other tricks that depend on accurate timing.

Black ink A movie maker who does his title lettering in black on tracing paper, and then makes a contact print on photographic paper to get white letters, will find that India ink sometimes wrinkles the paper. A mixture of lampblack and turpentine works very well, and it dries without cracking or affecting the paper in any way.

Blurred Just because your camera takes movies, it does not mean that you can film an object moving at any speed and not get blurring on the screen. After all, a motion picture strip is nothing but a series of still pictures, each one taken at about a thirtieth of a second when the camera is running at a normal speed of sixteen frames a second. Still photographers know that this speed is not enough to stop the motion of a fast moving object. Therefore, do not expect to get sharp screen results with scenes of movement across the camera field, at right [Continued on page 42]


Kenneth F. Space, ACL

A careful lighting arrangement for a portrait closeup

WINNING THE MAXIM AWARD

HAMILTON H. JONES, ACL

What went into the film and the problems solved

Photographs by Hamilton H. Jones, ACL

Top, faking shot in "Western Holiday"; below, "stills" of this cine success

As I started west in the summer of 1937, it was my dream to produce a picture which would represent the sum total of all my experience at amateur movies. Sooner or later, I think that all of us have this ideal. Here, we say in effect, is to be my supreme effort, my Ninth Symphony, my Hamlet, my Last Supper or my Parthenon.

In more practical terms, here is to be one's justification for all the lesser and unfinished filming which has gone before. Some dream of this sort stirs each of us—if we are to prove worthy of the great hobby it is our privilege to enjoy.

With me, that dream became *Western Holiday*. Yet it didn't just happen. It was, as far as humanly possible, planned in advance. Careful notes and preparations on paper, my visit to the Canadian Rockies during the previous summer, my filming experiences during that time—each of these played a large part in the production of the film as it stands today. I wanted to make a long picture, yet I realized that it would take more than just scenery to achieve what I hoped for; I wanted to make a picture with variety, one which intermingled the glorious natural settings of the Canadian Rockies, the bright western cities of the Pacific and as much humor and human interest as I could find.

The film starts on the Pacific coast, studies the cities of Victoria and Vancouver and then works eastward along the northern route through the Rockies. With this beginning determined, I had, at once, a nice problem to figure out in subject matter treatment. For cities, although they may have decided personalities to you and me as we visit them, all look pretty much alike through the eye of a movie camera. I wanted to avoid, if possible, the usual views of the public library, the city hall and the museum. My one concession was to show the Parliament Buildings in Victoria, and this proved to be the key to my treatment of that community. Often referred to as the most English city in North America, Victoria became that in my film, with carefully angled sequences of Parliament House, the typical and often quaint English residential streets, the many beautiful public gardens.

A traffic light suggested the opening for my treatment of Vancouver. Filmed in a telephoto closeup, it flicks from "Stop" to "Go," and the film cuts at once to the sign on a waiting "rubberneck bus"—"Seeing Vancouver." Thus we are off on our own sightseeing trip around the city, in which an open, observation street car played a natural part as a means of transportation through business and residential districts. It was my good fortune to be in the city at the time of a parade by Canada's famed "Mounties," and you can bet your boots I took full advantage of it. The scarlet jackets, the gleaming accoutrements of the saddled horses, the bright banners and the kilted Pipe Band which followed—all of these, accompanied with stirring sound and music on my double turntables, create a pleasant and desirable break in the Vancouver sequence.

It was in that city's Stanley Park that I found the first plausible opportunity to introduce the element of humor which I knew must enliven my footage. Here are several large outdoor concrete checker boards, where people gather not only to try their skill, but also to watch the many devotees who take their play with deep seriousness. On the second afternoon that I visited the park, I found two players so engrossed in their game that each move took from five to fifteen minutes to make. Here was what I had been looking for! Watching the players carefully, I took scene after scene of each one pondering his next move, then finally the move and a series of jumps that followed in rapid succession. In between times, I made sure to catch a sprinkling of reaction shots of the devoted gallery.

It proved to be a perfect "running gag." Cutting this series of scenes into individual "takes," I interspersed them throughout the entire Stanley Park sequence, coming back from each point of scenic interest to the checker players still deeply engrossed in thought. Each time we return to them, they are seemingly *just* on the verge of

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Sound projection in schools

ARTHUR A. HEBERT, jr., ACL

Advice for those who are in charge of aural programs

SO well established is the use of the motion picture as a classroom tool that it is now being discovered daily by the newspapers. Film sources have been increased, and there are numerous plans on foot to produce teaching pictures and to edit them from entertainment material already on hand.

In the meantime, the rapid strides in the development of 16mm. sound on film projectors have added sound to the silent film, as a teaching aid. The equipment available today is excellent, and projector manufacturers or their agents stand ready to demonstrate their offerings to school systems.

Purchasing committees have the difficult problem of deciding upon the precise make of sound projector that the school system is to buy. A demonstration is, of course, the best guide. One school system, contemplating the purchase of a large number of machines, recently bought one example of each make to be used for a trial period. Points that were considered are simplicity of operation, steadiness of screen picture, quietness of the machine, portability, fidelity of sound reproduction, even illumination of the screen, durability of the machine and, last but not least, protection of film from scratching and other mutilation.

When the machines are chosen, the next step is to arrange the equipment so that the best results will be obtained and so that the valuable property will be preserved. At least one classroom in each building, where sound films are to be used in teaching, should be specially fitted with dark curtains. Usually, a double set of dark green or black roller shades, one cut to fit closely inside the window frame and the other overlapping the frame in the room, excludes sufficient daylight to permit good projection. Completely darkening the room is to be desired, as most teaching films make extensive use of animated drawings with a black background. Stray light from the windows or other sources striking the screen decreases visual contrast and makes it difficult for the students to see fine details.

Will film replace the text book, is a debated question

Lionel Green

CLARK-OTIS
MODERN SOLID GEOMETRY
W

There should be installed a baseboard or floor outlet that is convenient in reference to the projector. While a single portable screen, with its own stand, can be carried with the projector from one building to another, it is more satisfactory, in the long run, to install in each classroom a permanent screen of the roller type, preferably in a metal cover for protection against dust. Then the screen will not be subject to the abuses of transportation. Folding tubular projector stands are available, but wooden stands of sufficient height to permit projection over the heads of the pupils can be built as a manual training project.

In some cases, it may be found that the sound reproduction in a classroom is slightly garbled. This is usually due to reverberation caused by the poor acoustics. It is often necessary to take special measures to give proper reproduction. Blackboards and hard plaster walls have a very low absorption factor and reflect practically all sound, causing conflicting waves and echoes. Proper placement of the loud speaker will often aid in combating these conditions. The placement can be determined only by experiment. A good first trial is to have the speaker close to the screen (on the side and not behind it), above the heads of the pupils, and tilted sufficiently forward so that the axis of its cone would fall about midway in the room.

In severe cases, it may be necessary either to hang some soft, fairly heavy cloth drapery, usually across the back wall, or to have the walls treated with acoustical plaster. These extreme difficulties are found mostly in large rooms, for the average classroom, with about thirty pupils, will be satisfactory, due to the absorption of sound by the pupils themselves. No test should be made in an empty room, as the reverberation is then at maximum.

Assuming that one or more sound projectors have been purchased, and the school or system is starting an audio visual program, let us consider the service end.

The sound projector, like any piece of machinery, requires certain attention. Each manufacturer supplies an *instruction book* with each machine. *The instruction book should be studied carefully before the new machine is even set up.* An attempt to operate the machine without a complete knowledge of the setting up procedure may possibly result in a breakdown of certain amplifier parts. In some places, direct current will be found instead of the usual alternating current. Should direct current be fed into the amplifier, the protective fuse undoubtedly will blow. Direct to alternating current converters are supplied by the projector manufacturers to permit operation with direct current.

The dealer selling the machine should give preliminary instruction in its operation, particularly in setting up and threading.

It has been found that the best procedure for proper care of the machine is to make one person responsible—either a teacher or some boy from an upper class. In large school systems, where there is a department of visual instruction, there is usually a full time employee to service all the machines and films. In individual

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Richard H. Lyford, ACL, filming model shots for thriller about world's end

AMATEUR CLUBS

JAMES W. MOORE, ACL

What organized groups are doing everywhere

Contest in Philly The annual contest for vacation films, sponsored by the Philadelphia Cinema Club, was the sole concern of a late meeting of that group, which brought together forty five members for the contest screening and judging. Using a new film rating sheet, the members selected as award winners the following films, in order of merit: *Idle Days*, by A. L. O. Rasch; *Grand Canyon*, by George Pittman, ACL; *The Least of These*, by Ripley W. Bugbee, ACL; *Hykes Hellions*, by Mrs. Adelaide Hykes; *Autumn Painting*, by Dr. Bowersox; *Lure of the Northland*, by Francis M. Hirst, ACL; *Yosemite*, by Dr. James Hykes, ACL; *Autumn Gold*, by the Reverend Mr. Vandenborch. Although individual specifications are not given, it is reported by publicity secretary B. N. Levene, ACL, that all of the winning subjects were made in color and that 8mm. entries outnumbered those on 16mm. stock.

New in Indianapolis Organized late last summer, the Indianapolis Amateur Movie Club, in Indiana, is now meeting regularly on the first and third Wednesdays of the month, at 8:00 p. m., at the city's Hotel Claypool. First officers are John R. Fish, president; Dr. D. A. Musselmen, vicepresident; Alfred F. Kaufmann, secretary treasurer. Serving with them on the board of directors are H. R. Durbin, James N. Genders, Bernard S. Gross, ACL, Chester W. Hutson and Jack Messmer. Interested movie makers in the Indianapolis area are invited by the club to attend a meeting as guests.

Minneapolis marches on Officers for the second year of their activity have been chosen by members of the Minneapolis Cine Club, as follows: Leslie R. Olsen, ACL, president; Carroll Davidson, ACL, first vicepresident; Stanley Berglund, ACL, second vicepresident; the Reverend Henry Lewis, ACL, secretary; John T. Leffler, ACL, treasurer. Ormal I. Sprungman, ACL, frequent contributor to this magazine, will continue as editor of the club's news bulletin, *The Cine Clubber*. Committee appointments also have been announced, with W. R. Everett, ACL, in charge of membership, Dr. A. N. Bessesen, jr., ACL, social, and Mr. Davidson, programs. Gadgets, and a talk by Merle Potter, local cinema critic, on studying theatrical movies for amateur filming ideas, have been features of late Minneapolis programs.

New in Torrington Movie makers in northwestern Connecticut may now get additional pleasure from their hobby through the activities of the Torrington Cinema Club, recently organized and now meeting once each month on second Mondays. Carl Chadburn is first president of the new group, assisted by Dr. John Houlihan, vicepresident, Margaret A. Graham, secretary, and Wilman Hinchcliffe, treasurer. President Chadburn already has appointed P. D'Amato chairman of the membership committee, which includes Elizabeth Doyle and Louis Avallone. At the club's organization meeting, League director Floyd L. Vanderpoel, ACL, of nearby Litchfield, addressed the group on the possible aims and activities of an amateur movie club and accepted with pleasure an honorary membership in the new unit.

Milwaukee masses Meeting in the Dover Street social center of the Bay View section of Milwaukee, eighteen charter members have organized the Milwaukee Movie Makers, a new group already increased at its second meeting to a membership of thirty. Elected at the first gathering were Kenneth F. Crane, president; Carl Maegli, vicepresident; H. M. Gittens, secretary treasurer. Harold Severance heads a constitution committee, now in session, with Harvey Borkenhagen chairman of the program committee. Features of early meetings have been the screening of *Humboldt Park Fourth of July*, by Mr. Crane, through the courtesy of the Park Commission, and *Another Day* and *200 Inch Telescope*, from the Club Film Library of the League. Talks have included a general discussion of how to get the best from your equipment, by William Rintoul, local Bell & Howell representative; *Making a Beaded Screen*, by Mr. Severance; *A Titler for Thirty Five Cents*, by Mr. Crane. This active new group already has initiated a cooperative filming project of the city, to be known as *Mighty Milwaukee*, in which nine members will work in 8mm. film on the production of a documentary civic record. Harold Francke will direct the undertaking, with the aid of Rocco Alberti, Harley Redlin, Dr. G. R. Stange, Allan G. Stange, Arthur Hermansen, Clarence Hammes, Charles Causier and Mr. Severance.

New films in New York In a concerted drive to bring out films for program screening from club mem-

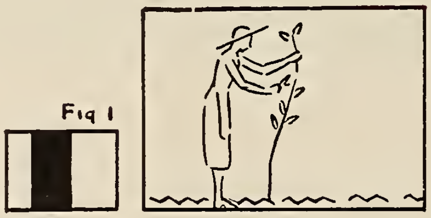
[Continued on page 30]

ARRANGING MOVIE MASSES

Fundamentals of technique of linear composition for scenes in motion pictures

ALEXANDER DE CANEDO

Fiq 1



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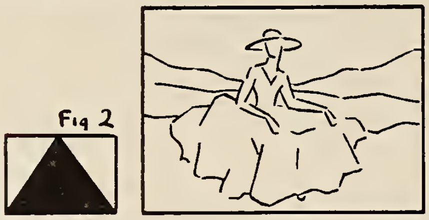

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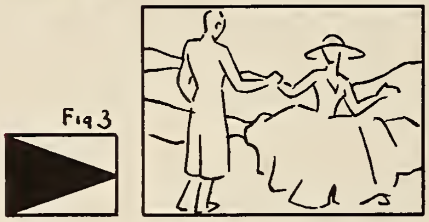

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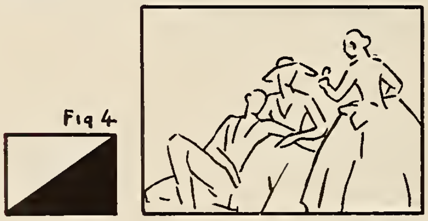

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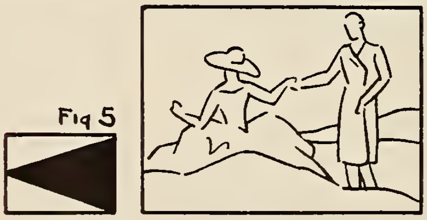

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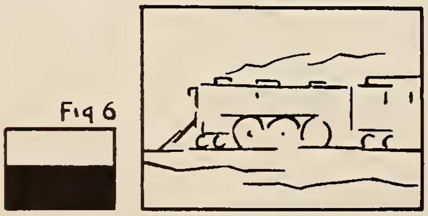
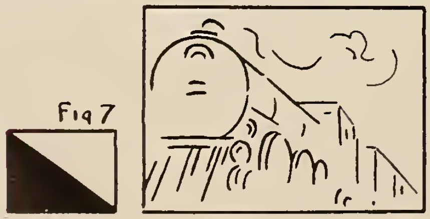


Fiq 7



LET'S call it composition! Most of us seek it in planning an amateur movie shot; we look for it intuitively and we don't call it anything.

Lower the girl's head . . . . let's get a foreground . . . . we need that large mass at the other side . . . . I'll move the camera up to cut out the top of that bush . . . . and thus we reason with ourselves, and any companion who can be compelled to listen, as we plan a shot that is to be a beauty.

We are exercising our choice in composition—expressing our taste in the arrangement of masses, tones and lines so that each of them is in direct relation to the others. We are following the same basic laws of composition that concerned the vase painter of the *kerameikos*, the artists of the Italian Renaissance, the baroque schools, the romantics and perhaps even Mr. Cézanne.

Not only are we doing this, and benefiting from the thousands of years of the past experiences of artists and limners, but we are also blazing a few trails of our own, for a movie moves, and that is a problem that didn't present itself to the Brygos painter of Athenian vessels, Andrea Mantegna or Degas. They caught the spirit of movement—the subtle tension of muscles and the implication of motion in the immediate past seconds and of movement to come, yet they did not have to contend with the disruption of a carefully conceived composition by changes in position and shifting masses. That's our own problem.

But let us consider some of the simpler phases first. A great many movie scenes do not involve wide scale motion—shifting masses that upset composition. Perhaps the movement in the scene comes from the play of light, the luminous life that gives the kinetic feeling unique to movies, or perhaps the movement in the scene is within defined and restricted areas that can be considered a unit in planning the composition as a whole. A boy and a girl talking to each other may remain stable units of composition, and, yet, expressions change, eyes move and faces reflect a train of shifting emotions. Or, again, perhaps the distant sailboat, under way though it be, does not move far enough in the duration of the scene to make any significant change in the composition.

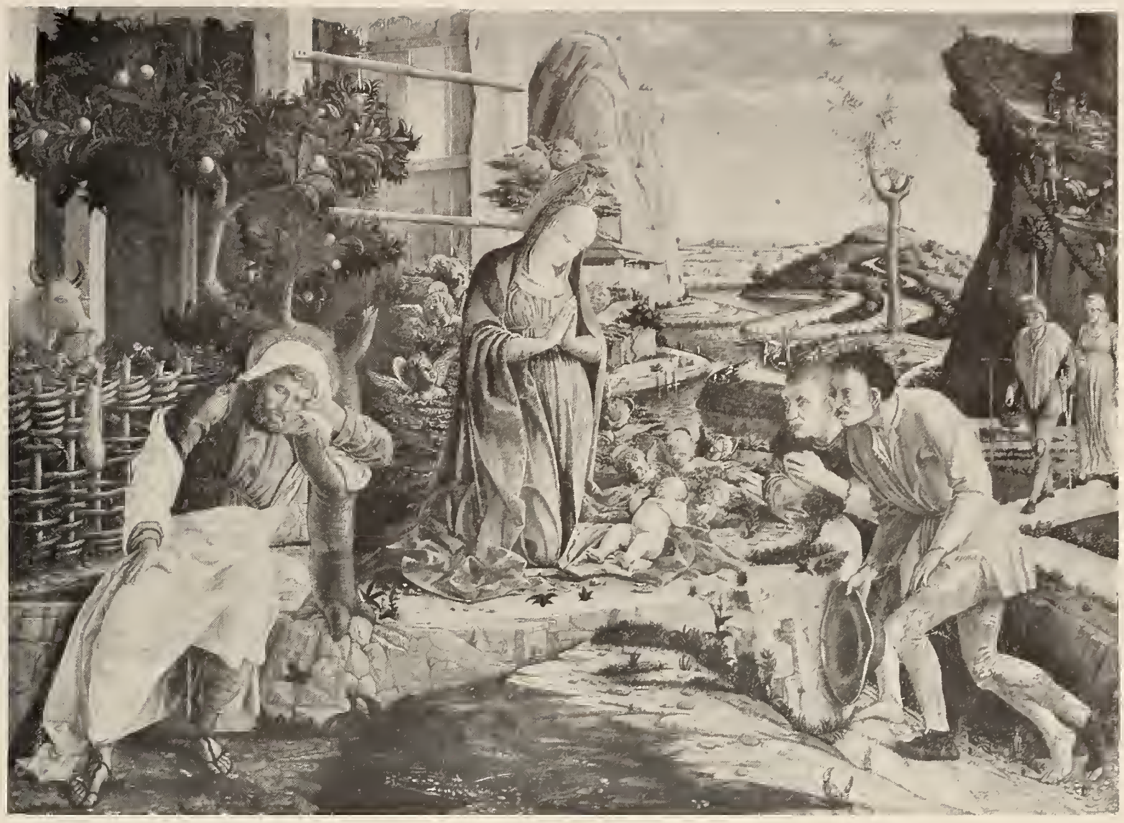
At first glance, this does not seem to simplify our problem, for what we want is a basic guide, and rules in art are not easy to define. This is true because of the infinite variety of the aspects of nature, but even more is it caused by the fact that art touches human emotion, which is, more often than not, a controversial ground. Nevertheless, it is safe to say that our vast inherited experience in art has shown us that grouping masses in arrangements based on a geometrical figure, or a combination of figures, is the most successful.

A visit to any art museum and a study of the compositions of the paintings there will confirm this. It may also lead to the discovery that, of all the various geometrical figures, the simple triangle is the one that offers the greatest field of possibilities for compositions. Movie makers armed with a mental triangle, to apply by imagination to prospective compositions, cannot go far wrong in planning most scenes—that is, unless the component parts of the scene move off rapidly in all directions, once the first half foot of film has been exposed. But that is a problem that will be considered later. Right now, we are dealing with those quasi still compositions that can be depended upon to remain more or less "put."

Figures 1 and 2 illustrate such a scene, for, in both cases, we might make a movie shot while the girl remained in the same position. However, a comparison between the two will show that there is considerable difference in composition, for the arrangement of masses in Figure 1 is awkward and uninteresting, while the placing of the girl in Figure 2 is graceful and pleasing. The composition in Figure 2 is based on the triangle, and here the girl is so placed that her mass overbalances all others. In this way, she achieves the most important position in the picture. The lines of the body and of the horizon carry the attention to the head, which is centered in relation to the width of the picture, and thus the girl's head is given the position of greatest interest and emphasis.

The lower part of the dress broadens near the base of the triangle, giving stability to the figure. In this arrangement, the masses and lines are in direct relation to each other, which creates a unity and results in a composed picture. The girl may be talking or gesturing; she may raise a book to read it; or she may study the distant landscape with whatever facial expression may be planned.

At the right, "Adoration of the Shepherds," which exemplifies a triangular composition. Below are shots from recent movies with compositions based on one or more triangles.



Courtesy Metropolitan Museum of Art

But, if we want to introduce another figure into the composition, we should do better to change the scene slightly, by moving the camera very slowly toward the side where the second figure is to enter. The change in camera angle will bring the girl nearer one side and, when the man has entered the scene, the new arrangement, illustrated in Figure 3, could be achieved.

This, too, is based on a triangle, and the new composition has all of the advantages of the first one. Of course, we could begin a scene with this arrangement, but, if we wanted to continue the first shot while the new figure was being introduced, a very short and slow panorama would smooth the passage from one triangular composition to another and would prepare the audience for the introduction of a new mass. Study of theatrical movies will reveal that this device is often used when a second person enters the scene.

If a third figure enters the scene, the camera need not be moved much, because the volume of the two figures already placed will overweight the volume introduced by the appearance of the third person. It would be desirable that the third person enter from the side opposite from the entrance of the second, who places himself so that a new triangular composition is created, as illustrated in Figure 4.

Now, let us return to Figure 3 and assume that the man is a new character in the story and that it is important to feature his face. This best could be solved by a complete change in camera viewpoint, but we need not sacrifice the advantage of a triangular arrangement. We can simply reverse the angle and produce the composition shown in Figure 5.

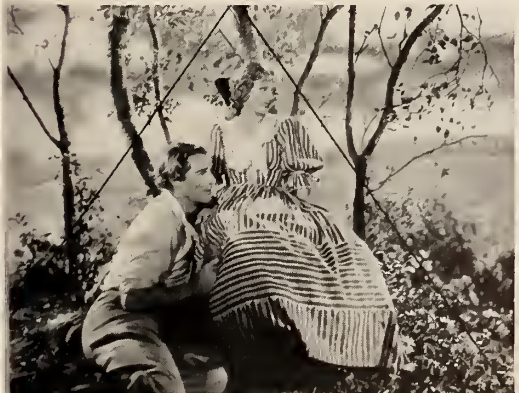
This illustrates one necessity with which the painter is not ordinarily bothered; in planning movie compositions, it is imperative to consider not only the composition of the scene immediately before the camera, but also of the one to follow. The shifts and changes are bound to affect the masses of the scene, and this can be done smoothly and with the production of good compositions only if one has determined what is to happen next. This may seem troublesome, but the movie maker can console himself with the thought that composition in all art is a conscious or subconscious arrangement of masses, tones or lines and *not* a casual accident.

When a painter undertakes to express a subject, he does not depict whatever happens to be in front of him, but carefully chooses the most characteristic aspects of the scene. He selects the indispensable elements that are needed to make his work clear to his "audience." He chooses his angle, eliminates all useless elements that will not emphasize what he desires to express, and he may add other elements to give a better understanding to the subject that he has chosen to interpret.

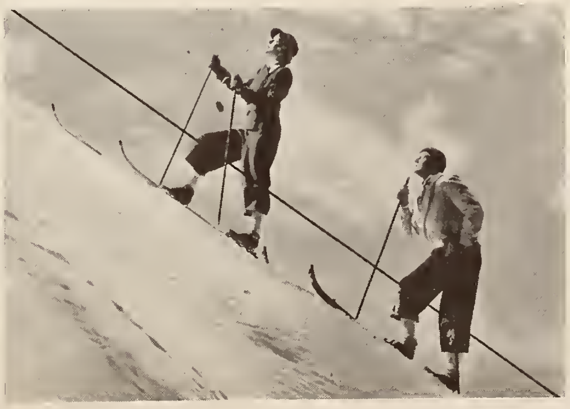
Andrea Mantegna embodies all of this in his deeply expressive *Adoration of the Shepherds,* which, although it actually represents the precise moment in which the shepherds are about to kneel, suggests, by the

[Continued on page 31]

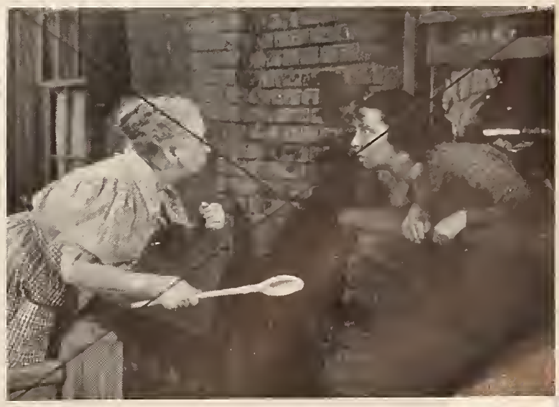
Paramount



Paramount



Metro-Goldwyn-Mayer



WHAT MOVIE TEMPO IS

An analysis of subtlety used to charm audiences

PAUL D. HUGON

TEMPO means "timing", not primarily with reference to the duration or footage of a scene, but with regard to the spectator's heartbeat. Fast tempo is what makes our pulse speed up; slow tempo is what retards our breathing. When we feel an emotion as the producer intended us to feel it, the tempo is right. When we fail to respond, the tempo is wrong. If, instead of responding, we are irritated or amused, the tempo has been "jazzed up".

Of what, then, does this all important tempo consist? Can it be analyzed and recreated at will, or does it represent a supreme achievement of intuitive power?

To appreciate what goes into tempo, we must first realize a simple psychological principle. Watch somebody preparing to sneeze, and you open your mouth. See a smile, and unconsciously you tend to smile. At the prize fight, you slam your neighbor on the back. An angry face makes you scowl. A mother's tears at the grave of her child will be reflected in the droop of your own features. Our faces, in brief, reproduce incipiently what they see. Such is the mechanism of imitativeness, without which we should be unable to understand the feelings of others.

Real life people, however, especially those with whom we are familiar, seldom stimulate in us single emotions. The well known surprise of the small brother, who discovers that his sister is an object of awe to a young swain, illustrates this mixture of stimuli. Glamour attaches only to the unknown. The main quest of casting managers, therefore, is for individuals who happen, by their appearance, to excite at first sight the feelings that are known to have box office value. Such a person is called "a natural". Robert Taylor's appeal for women, the "huggable daughterliness" of a Shirley Temple, the expensive elegance of a Gail Patrick, to cite haphazardly, are instantaneous creators of tempo.

Even things and places have a tempo of their own, that of the mood which they awaken in us. We speak of an *angry* ocean, a *serene* sky, a *peaceful* valley, applying to them the epithets that we use in referring to people, because they, too, tend to make our hearts beat faster or slower, like martial band music contrasted with a string quartet, or a Wagnerian entry into Valhalla compared with *Songs My Mother Taught Me*.

Every person, object or action, in fact, tends to change our heartbeat. Good tempo is that which changes it in the desired direction. To secure good tempo, therefore, one begins by casting the right people for each part, and that is done intuitively. A business man will not do for a romantic lover, usually. A slow moving rustic will not convince us in a swashbuckler's role. A surgeon will make a poor store clerk. The greater part of this personal tempo is our native temperament or disposition—formerly classified with fair accuracy as nervous, bilious, sanguine and phlegmatic. The lesser part is the variable quantity called temper. (Note the similarity and common origin of all these words—tempo, temper, temperament. They all refer to nervous speed.)

Normally, a quick tempered individual will act in rapid tempo, a placid individual in slow tempo. If the director allows an actor to make rapid gestures, to arrive at instantaneous decisions or to step about briskly while portraying a rural type, the tempo will be "jazzed up" and the public will laugh.

Outstanding examples of a distinctive personal tempo, due to temperament or native endowment, are Henry Fonda, considerate and courteous; William Powell, energetic and convivial; Franchot Tone, nervous and staccato; Spencer Tracy, ardent but self restrained; Myrna Loy, dreamy but occasionally awakened. However, all the scenes in which they take part are not acted in their personal tempo.

Placid Henry Fonda will flare up when his friend is attacked by gamblers—"the fury of the meek," it is called—showing that, while it represents a provisional change of tempo, it is not out of character. Violent Spencer Tracy, having lost his girl to his best friend (in *They Gave Him a Gun)*, will turn moody and sullen, and that will be the correct tempo for that scene.

Stella Dallas is an example of a photoplay built entirely around tempo. Stella, a factory girl with common tastes (fast tempo), marries, by affecting for a short time a manner not her own, a man of good family and cultivated tastes (slow tempo). Their daughter inherits her father's tempo and suffers acutely from the associations forced upon her by her mother. The transition from the placid, orderly idealism of one parent's home to the noisy, alcoholic materialism of the other is indicated in sound by the sudden passage from low pitched, measured, harmonic voices to high pitched, rapid dialog. John Boles, who plays the father, is naturally at home in slow tempo; Barbara Stanwyck, the mother, is not so well suited by nature for her rôle and has to force herself noticeably in order to act "jazzy." While this is unfortunate for the total effect, it affords the student of movie technique an opportunity to peer into the mechanism of tempo, toward which the settings do almost as much as the mannerisms and the speed of the action.

Tempo is attained and the spectator is moved as desired by putting together these three factors: (1) the actor's habitual disposition due to his inherited temperament; (2) the rapidity or deliberateness of the motions in the scene, its "temper"; (3) the associative value of the background.

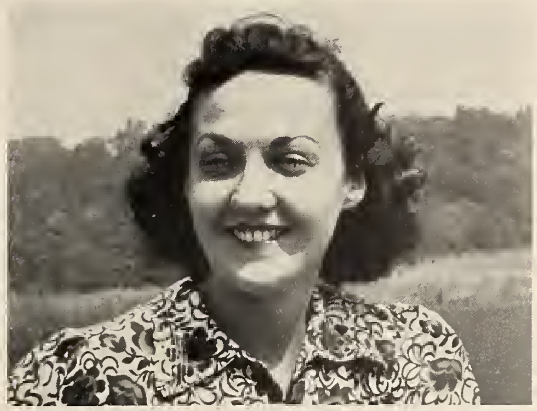
Here comes the difference between the theatrical actor and the amateur, however. The professional, aware of his native limitations, has learned to change his tempo within wide limits. He will step briskly or slowly; he will clip his words or drawl them out. The amateur, on the contrary, will tend to follow his habitual pattern, which may or may not fit the scene. The director will have to be even more careful with his casting than his professional confrère, and he will have to set a definite tempo and adhere to it through all rehearsals. That is almost his sole raison d'être.

When the director has done his best, the editor steps in. Good cutting can improve the worst tempo; bad cutting can utterly ruin the best. Since the editor's work is limited to breaking off the scene at any point, with the possibility of interlarding suitable flashes, he cannot always restore perfect balance, but he can cover up a multitude of shortcomings.

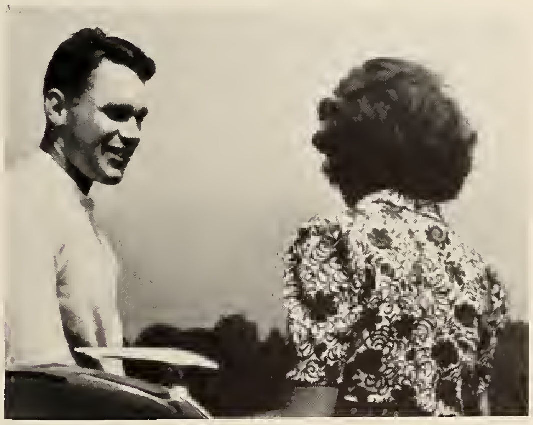
For instance, let us assume that a man who has been presented as nervous and irascible has just missed a train at the very start of a closely scheduled journey around the world. The tempo is supposed to be rapid, with a display of arrogance, anger and so on. But the actor, who perhaps is at heart a polite and self effacing man, takes it sadly and pities himself. That will make the scene false in tempo. What can the cutter do? He can reduce the principal's footage to the shortest length, skilfully picking here and there a few feet in which he appears in a mood that could be mistaken [Continued on page 40]

THE SIX STANDARD SHOTS

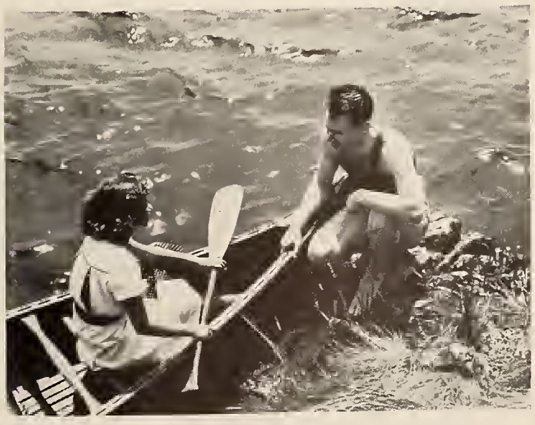
Photographs from R. I. Nesmith and Associates



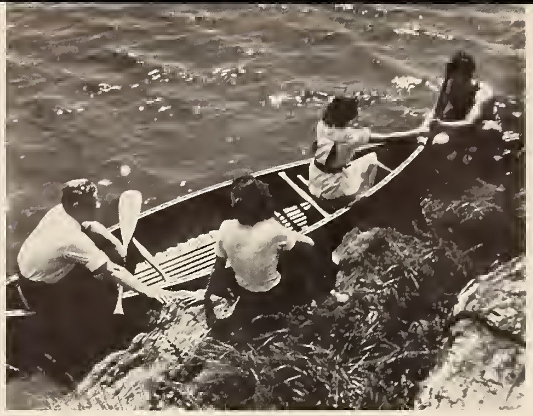
Closeup: head and shoulders, no more. Use it for dramatic emphasis, to indicate the source of spoken titles and to identify each important person soon after he makes his first appearance in the picture.



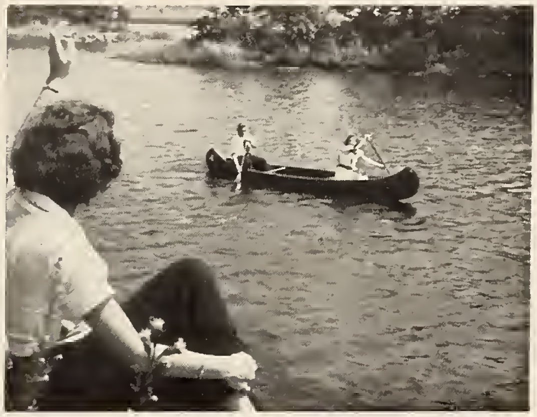
Semi closeup: from the head to the waist. Still dramatic, it is ideal for important action between two people or for indicating the origin of spoken titles. In Hollywood, they call this a "two shot."



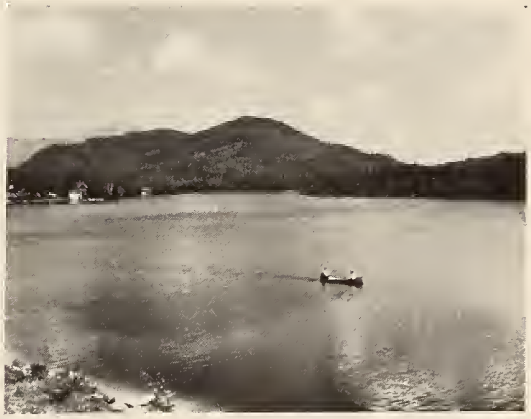
Near shot: a little more than a semi closeup. It gives more setting and more action, but don't depend on it to register changes in facial expression or to identify subjects not previously presented.



Medium shot: full length figures. It is the ideal working shot for all general action. With it, you can show changes of place or the relation of subjects to setting. Only obvious emotions record.



Semi long shot: full length figures at middle distance. The action is far enough away so that movement across the scene is not undesirable, yet one can identify subjects by their dress and actions.



Long shot: primarily for scenics. Although it dwarfs the human figure, a long shot shows the relation of large objects to the background. Use it for general views, sports and any large scale action.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

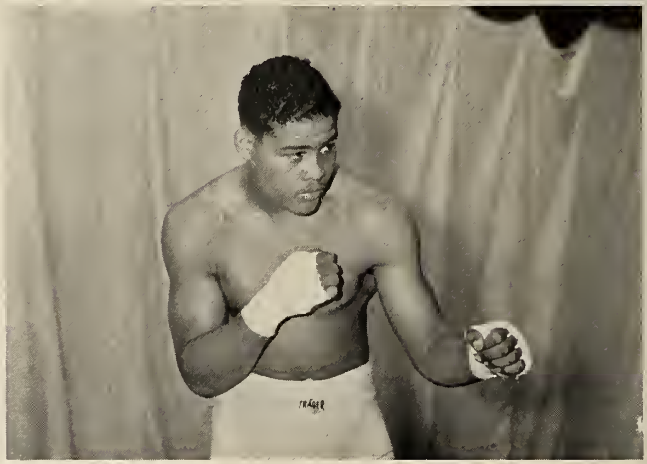
New Kodascope subjects The acquisition and release, by Kodascope Libraries, Eastman Kodak Company, 33 West 42nd Street, New York, of a new group of highly entertaining and recently produced theatrical sound film features will be news of major interest to all 16mm. sound projectionists. The unusual interest in this announcement lies in the fact that practically all of these new 16mm. subjects were outstanding, widely popular hits when originally released in the 35mm. theatrical field and are of comparatively recent issue. Such a feature, released by Kodascope this month, is *Show Boat,* a lavish cinematic rendition of the musical play, with Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan and Charles Winninger. Among others in the new series are such widely discussed pictures as *Magnificent Obsession; Diamond Jim; Three Kids and a Queen; My Pal, the King,* an appealing Tom Mix story; *Once in a Lifetime,* the side splitting picturization of the Broadway stage success; *My Man Godfrey,* available in July, 1938, with William Powell. It is to be noted that these subjects are available for unrestricted use in the home; for other use, their rental is subject to approval by the producer.

Kin-O-Lux spindle A new and gracefully designed rewind spindle, which may be used in conjunction with an editing board or for any purpose which involves winding substandard film, recently has been announced by Kin-O-Lux, Inc., 105 West 40th Street, New York. Finished in steel and aluminum alloy, the new spindle is substantially built and will work with the smallest up to the 1600 foot size in reels.

Castle Sport Parade To lovers of sport, fast action and outstanding news of sports events, the recently released *Champions of 1937* will make a strong appeal. This film, issued by Castle Films, Inc., 30 Rockefeller Plaza, New York, has already commanded wide attention. Some of the headline sport events which are covered "on the spot" by this interesting reel are the World Series in baseball, the great motor classic in Indianapolis, Oxford racing Cambrige on the Thames, in England, international ski stars in title competition, Joe Louis versus Jim Braddock, Gar Wood, jr., winning his outboard motor victory, and many other prominent events in the field of sport. This film is available in 16mm. and 8mm., also in a sound on film 16mm. version.

Scene from "War in China," an offering from Commonwealth

Triangle Photo Service



Underwood & Underwood

Biggest events are shown in Castle's '37 sport review

Berndt-Maurer Precision The organization of the Berndt-Maurer Precision Film Laboratories, 21 West 46th Street, New York, brings a new division to The Berndt-Maurer Corporation, pioneer 16mm. firm. All facilities of this laboratory have undergone a thorough revision and improvement at the hands of Berndt-Maurer engineers, and it now may be said to be one of the most up to date and scientifically equipped laboratories, specializing in 16mm., that can be found anywhere. Reduction, optical printing and duplication of 16mm. sound on

[Continued on page 43]

Kodascope Libraries has "Show Boat," a 16mm. sound feature

Universal Pictures

NEWSREELS NEED BRAINS

Without planning, they are less than snapshots

EPES W. SARGENT, ACL

"JUST like my boy's snapshot album" was the comment of one disgruntled spectator as he emerged from the house where he had, none too willingly, looked at the first exhibition by a very new amateur.

It was criticism in a nutshell. Save for the minor matter of some people walking around, it might as well have been a collection of "stills". There was a shot of the post office, the high school, the new court house, Main Street at the "four corners" and similar scenes, all of which could have been done as well with a still camera.

But this is not, in any sense, a disparagement of the newsreel style assemblage. It is the easiest, simplest form of framing up a reel, although the continuity needs to be adapted to the newsreel technique; it requires motion and sequencing. When this is done, it is not only good cinematography, but invaluable training in the formation of sequences against the time when the movie maker decides to undertake a continuity or picture idea that will be sustained throughout a film of one reel or longer.

But it must be remembered that the chief value of the motion picture camera lies in its ability to create, through that motion, something more definite, more entertaining, than the bare presentation of a building's façade or the practically lifeless reproduction of a scenic subject. It can be used to tell a story—to give dramatic value to the footage.

Take that post office, for example. That's a two story brick building supposedly in the Colonial style. That is all the still camera can register. But that building performs a service; it houses activities of interest. It is one of the means of communication between your town and the world at large. Bring out that fact, and the post office ceases to be merely a building.

Frame it in a sequence. Give the scenes of it life and animation as well as motion, and you will have something that will interest.

Start off at the railroad station, with the mail train coming in. Do not merely go to the station and shoot the first train that comes along. Study the layout until you find just the right placement for your camera. Get a movie shot instead of a photograph. You may have to pay several visits in order to make up your mind, but it will prove to be time well spent.

Now cut to a medium shot of the train coming to a halt, while the station crew gets trucks ready to receive the mail bags. Come in for a closer shot of the bags being tossed from the car, then back away to permit the trucks to be wheeled to the waiting conveyance. Race after them and get a couple of shots of the bags being stored in the auto truck. Some other day, go to the post office and get a sequence of the truck arriving at the unloading point.

Now comes a problem. If the postmaster is a "right guy" (and most postmasters get their jobs because they are), he may let you put a few Photoflood bulbs in the regular fixtures and shoot the process of distribution. Now go into the foyer and have a friend get his mail from a lock box, show the stamp buying groups and finally get the outside of the building from a distance, then a closer view and, lastly, one showing only the entrance. If the postmaster has been nice about it, you be nice, too. Show him in his office or on the front steps, with a subtitle, such as *Our genial John Q. Jones, who directs this intricate system.* Take a greater footage than you need and give him the excess. If you can't film inside the post office, get scenes of a friend coming out of the building with his mail.

Now the post office has become an entity in the life of your town. It is something that will interest practically everybody, and you have made a sequence instead of a still photograph. If you live in a small town, you will have to cut down on the size of the thing, but the idea still holds good, even if the train tosses out only one mail bag and a couple of parcel post packages.

The same sort of thing can be done with any other public building. You can give it a story and human interest that architecture alone would lack. It is just a matter of thinking out a sequence.

But you probably will run out of public buildings long before your enthusiasm for the newsreel wanes. Do as the regular newsreels do. Hunt out matters of special interest. Local oddities are not difficult to capture. You may read that a neighboring egg farmer owns the hen holding the State record for laying eggs. The obvious thing would be to drive out to the place and to photograph the hen. The intelligent thing will be to dramatize her. Open up with the statement, *Tom Smith's poultry farm is tenanted by —— hens which contributed —— eggs last year, or an average of — each.* Now insert a full shot of the poultry farm, showing as many of the sheds as possible. Then follow with a title, *But Orphington Pride II did more than her share, with a State record of 346 eggs in that period.* Now show the hen. Scatter some corn on the ground in front of her and let her peck a few grains. Whistle softly, and she will look up. There's your pose. If you want a laugh, add *No wonder her husband is proud of*

[Continued on page 38]

Wide World

Catch a sequence of basketball at a high school gym

VENUS IS A BUST!

She doesn't move but cine subjects are more active

The camera, treated like a guest, tells all that it sees

FRANCES ROBINSON

THE crusading urge of the Robinsons is this time being turned full upon the timely topic of indoor movies. Were this article to conform to standard practice, it would start off with a series of shots of the goddess of love, as rendered in plaster, lighted from above, below and from both sides—but not from within. Having thus developed the proper respect in our readers for our professional sagacity, we should launch into a spirited discussion of the advantages and disadvantages of various types of lighting as demonstrated upon the lady with the classic chassis.

The contention is made, however, that, as an example of cine lighting effects, Venus de Milo is a bust! For who, in heaven's name, would want to be filmed in the frozen panned pose of Venus?

And, again, were we to conform with the "let's make it sound tough" technique of cinematic exposition, we should follow up that series of Venus with an imposing array of diagrams to show you just where the armless wonder would be parked in relation to camera, lights, reflectors, furniture, light cords, wall plugs and stark despair.

It's the bunk!

You don't want controlled lighting for ordinary indoor subjects because, to control it, you've got to control *them.* And if you make them jell in one spot so you can surround them with lights, you might just as well use a snapshot camera and be done with it.

Let's suppose you are about to launch a film epic devoted to little Horace's growing skill at perambulation. There he is—and what a big little chap for his age—clutching the edges of your coffee table in his hot little fists. And there you are, spread full length on the floor behind the lights, ready to shoot his first non stop trip across the room to the radio.

Now where does controlled lighting enter into this—a normal movie situation?

What indoor movies need is not a scientifically varied battery of light intensities that stifle normal action, but a whale of a lot of light that *encourages* freedom of movement. And that, today, is a cinch—the newer, brighter and longer lived lamps now on the market will flood a whole room with light. And the newer, faster films will make good movies doubly sure. Both lamp and film manufacturers tell you just how to use their products together. When the lamps are *so* many feet from your subject, you work at *this* aperture. And when they are nearer or farther, you stop down or open up to *that* or *the other* aperture. That is all there need be to it, and that's all there *is* to it. Where the camera is doesn't matter a hang—just so it doesn't get hit in the eye with one of the lights or a reflection of one of them coming from a window or mirror.

And now that you've got your guard down and are convinced (I hope) that this indoor movie business is a pushover, here's a little something which you might deem worthy of a few feet of film. It laid them in the aisles in our section of Westchester, and it ought to go over just as big in the clam belt, the Oranges and points west.

We wanted to make a movie of our home. We thought it a pretty nice home—just as you do yours. But we needed a reason for filming it and us. Our name suggested the theme—*Robinson Cuisine.* And here, in a nutshell, is how it goes.

Our idea was to show our home just as it would appear to visitors—to guests. So we decided to have a couple come to dinner and give us the once over. They do—but they are never once shown! You see their hands, their feet and also the puffs of the cigarettes that they smoke—*but not them.* The effect on the screen is that every onlooker is our guest for that selfsame evening—except that our movie audiences don't drink the cocktails and eat the dinner as did our unseen friends who acted as guests for our camera. This latter discrepancy, we soon discovered, invariably provoked comment from our rather outspoken acquaintances. So now we show the film only when our larder is capable of meeting the situation with a highball or two and a bit of midnight lunch.

Our film runs this way:

There is first a shot of the corner street sign, then a closeup of our house number and next a shot made from the rear seat of our friends' car as they turned the corner and pulled into our driveway. This establishes our motif—a man and woman, unidentifiable, coming to our home. From this point on, all shots are made from their viewpoint.

We looked *down* with our camera as the man's hand pressed the bell and as the woman stamped a bit of snow from her shoes. We looked *up* with the camera to show my good husband opening the front door and extending a welcoming hand, which the camera shakes. Pardon me—which the unseen male guest shakes by reaching beyond and under the camera. I greet them inside the house, take both *her* hands in mine and beam at the camera. My husband helps his male guest remove his coat as I take our lady guest to my room.

The coat business goes some-

[Continued on page 35]

LIGHTING DE LUXE

A discussion of the fine points of illumination

EDWARD W. A. SEWARD

ADMITTEDLY. Hollywood lighting procedures and equipment have little in common with those of the average amateur movie maker.

Perhaps in no division of cinematography is there more difference between the practices and equipment of the amateur, on the one hand, and the theatrical or industrial film production studio on the other. What Hollywood wants is lighting *control,* not only control of the lights themselves, but also of the action in relation to the lights. The combination of lights and action must be under a correlated control, or, otherwise, some of those beautiful shots on the screen would not be so letter perfect.

In an industrial filming job and sometimes in the more elaborate photoplay production, the amateur movie maker can approach this control, and, for that reason, an analysis of some of the simpler phases of it may be useful.

Let us suppose, for example, that we are to light a long shot of two people who are going to enter the scene from the right side of the camera, at a point half way down the set. Suppose that they then are to walk to a settee in the middle of the scene where they seat themselves. The settee is about ten feet away from the back wall of the set, which is of the same light tone as the faces of the actors.

Here is a very simple situation, and we will simplify things further, from the point of view of the movie maker. by assuming that the scene is to be filmed in a room of a private home that would not permit illumination from the top of the walls of the set, as is done in Hollywood. The first step in preparing the photographic illumination for this arrangement is to plan definite confined areas of light so that the actors will not fade into the back walls. Before the people are lighted, we would first light the walls and the furniture of the room with flood lighting, which has been softened with silk diffusion screens.

In placing this general illumination, we should keep in mind the area through which the two people would walk; we should arrange the illumination so that they would not cut across beams of light as they come on the set. At this point, you may wish to place a chair or table in the foreground, either to hide something or to avoid the aspect of emptiness that a clear foreground gives to a picture. If you do place something in the foreground, either keep it entirely in silhouette or illuminate it so dimly that it does not stand out too strongly.

We should next put the actors on the set so that we could plan the lighting for them. We shall say that one is a blonde woman and that the other is a dark haired man and that they are to enter from the right side, walk to the settee and start to sit down in this long shot. The woman would walk a little in front of the man and upstage about a foot. With this plan in mind, they would be lighted in the following manner.

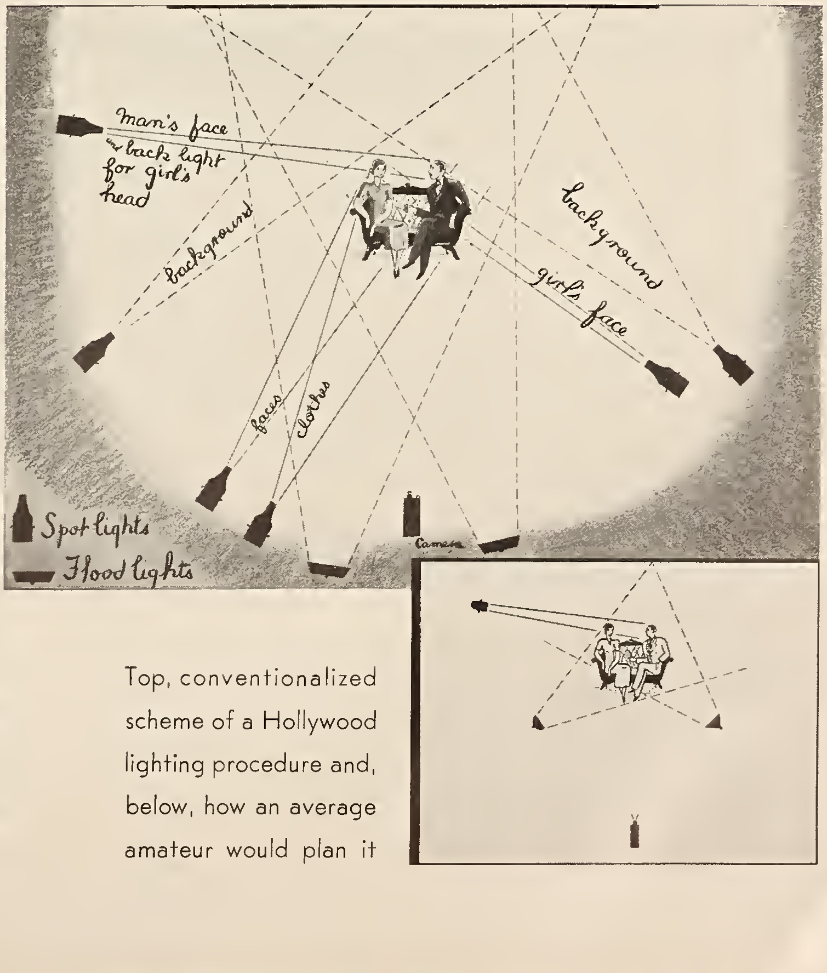
On the left side of the set and at a point half way between the camera and the line of action of the players, we should place two "spots"—one for their faces and one for their clothing. (For the sake of simplicity, we shall assume that the clothing of both actors is of a reasonably dark shade.) The spotlights are stationed far enough away so that there would not be a great change in the strength of the illumination on the actors as they walk fifteen feet closer to these light sources.

On the spotlight whose beam strikes the faces of the actors, there probably would be placed an oiled "jelly." (The nature and use of these "jellies" will be discussed later.) The spotlight trained on the clothing of the players would not be screened, but its intensity would be regulated to bring out the detail in the costumes.

By the side of the camera, there would be placed two or three flood lights that had been "silked down" with one silk diffusion screen each. A spotlight, which had been raised somewhat higher than the heads of the couple, would be used to back light them. It would be placed on the side of the set from which the actors made their entrance and at a point at least fifteen feet further away from the camera than the distance from camera to actors. However, it would be placed as close to the limits of the camera field as possible.

This spotlight would not be diffused, but the beam of light would be broadened to produce a flood effect that would carry light to the couple as they walk from the sideline to the settee. It probably would be necessary to set a shade, preferably close to the camera, so that beams from this spotlight would not strike the lens. In arranging all back light, of course, we should keep in mind the danger of halation.

The illumination on the two actors would be balanced either by "flooding" the spotlights or making their beams "hotter" and either by adding "silks" to the flood lights or taking them off. That is to say, we can diminish [Continued on page 39]



Top, conventionalized scheme of a Hollywood lighting procedure and, below, how an average amateur would plan it

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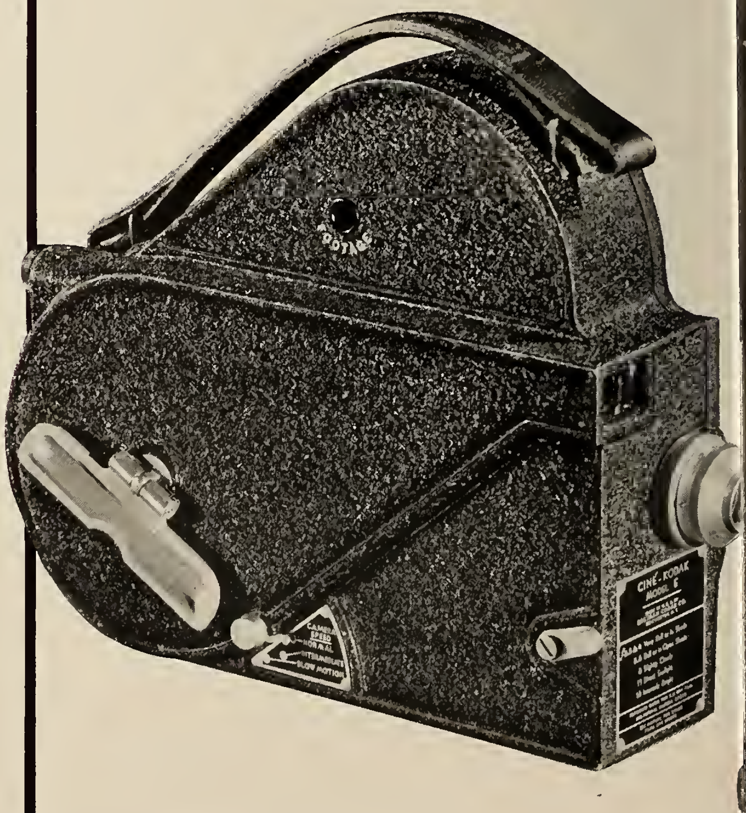

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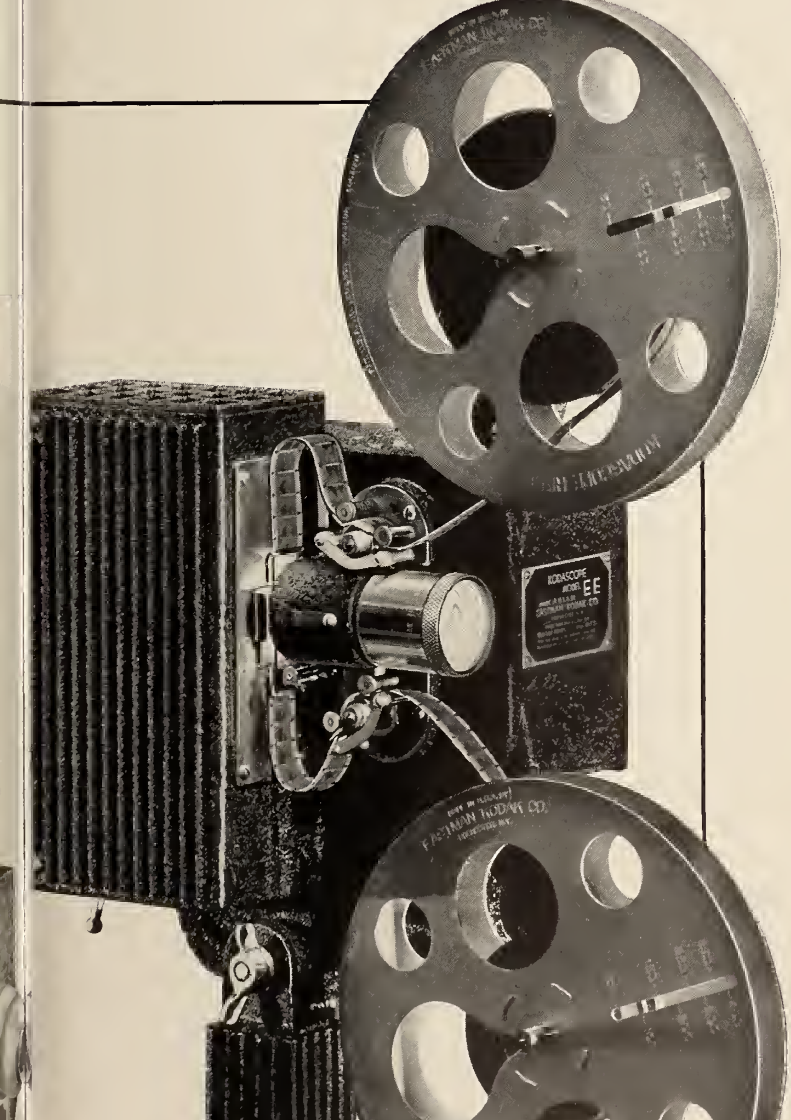

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A TRIPOD MADE AT HOME

E. P. BURCH, ACL

PRIOR to the purchase of my cine camera a few years ago, I had read in Movie Makers that the most glaring fault of the beginner was neglecting to hold the camera steady.

Consequently, I considered myself a very wise movie amateur when I exposed my first roll of film, for I became somewhat of a contortionist in my endeavors to brace various portions of my anatomy against whatever solid object happened to be handy. However, in some cases, when I felt that otherwise I might appear ridiculous to curious onlookers, I held my camera as nonchalantly as the people in the advertisements seem to do.

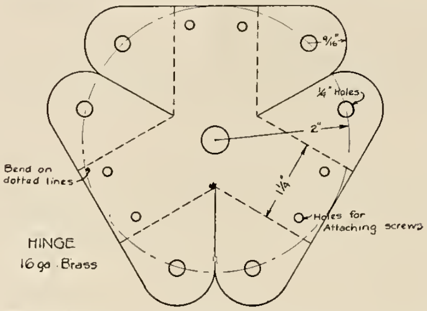


Figure 1

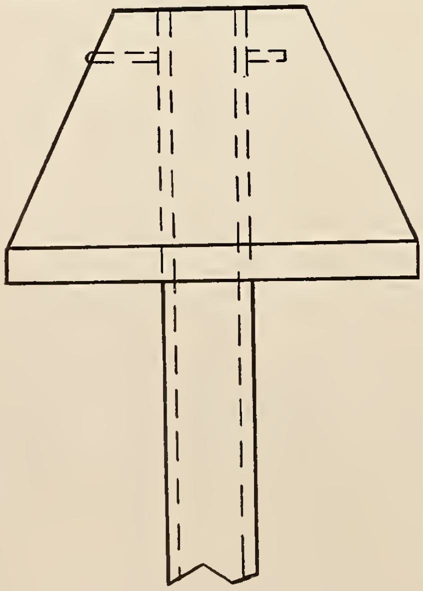
When this epic of movie making came back from the processing laboratory, every scene—both those made when I braced myself and those filmed in the casual style—weaved about on the screen in an erratic fashion, giving the impression of overindulgence in strong drink. If a scenario of mine ever calls for an alcoholic viewpoint, I know just how to get it.

In my quest for theatrical steadiness, I next invested in a light telescoping tubular tripod of a price in keeping with my meager finances, and this device helped but did not solve the problem, as the lightness of the tubing and the play in the joints were not overly conducive to rigidity.

Resolving to build a tripod to contain all the sterling virtues of the Rock of Gibraltar, I designed one along the lines of a surveying tripod. This, I knew from experience, is the most rigid of anything on three legs, and, at the same time, it would be the easiest to build, since tripods for surveying transits and levels are simple assemblies of three long wooden legs on a suitable head.

Since a movie camera is much lighter than a transit, I reasoned that I could make my tripod legs lighter without sacrificing rigidity. My next problem was to design a panorama and tilt head which could be built easily and yet would be rigid and foolproof. I felt that this should allow the camera to be pointed straight up or straight down, a freedom which even some of the more expensive tripods do not allow. I accomplished this purpose by fitting my tripod with a conical top which allows the head to be tilted back to point the camera straight up without taking off the guiding handle.

Figure 2



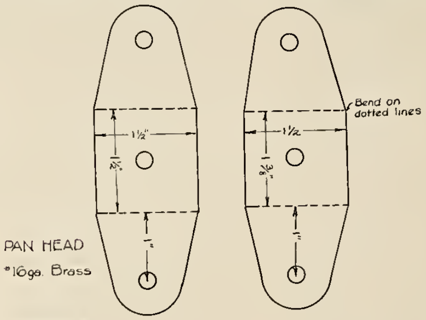


Figure 3

My tripod, which appears in the photograph on this page, was built in a few evenings' work at a total cost of a dollar and a half. If you are a "dub" at wood and metal work, take this article to an obliging friend who has a work bench and who enjoys this sort of thing, or go to the village tinker who will be so glad to have a job that he will not charge you much. Even if you have to pay for both materials and labor, the total cost should not exceed five dollars.

True, this tripod cannot be telescoped or folded and it cannot be concealed in a vest pocket, but, then, it eliminates the fuss of telescoping tubes and folding legs, with their many thumb screws and gadgets, and, moreover, it never collapses in the crucial moment of an important "take."

The legs may be made of hickory, ash or oak. They are 3/4 x 2 inches and of suitable length to bring the finder of the camera to your eye level when the tripod is set up. This kind of tripod is like a suit; it should be made to fit the individual. After cutting them to the proper length, taper and round the legs from the 3/4 x 2 inch dimension at the top to a round section at the bottom, about 1/2 inch in diameter. This procedure requires a good half hour of planing, but it's wonderful exercise for the arms. The tops should be slit with a saw, to fit the hinge, and drilled to take a 1/4 inch bolt. Rubber pads with nails attached, which can be purchased in any ten cent store, make excellent non slipping tips for the ends of the legs.

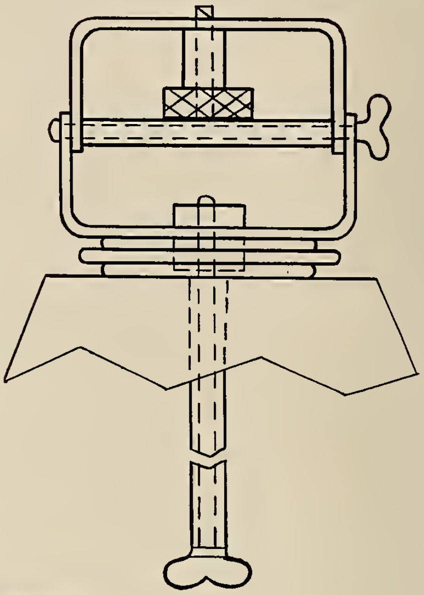
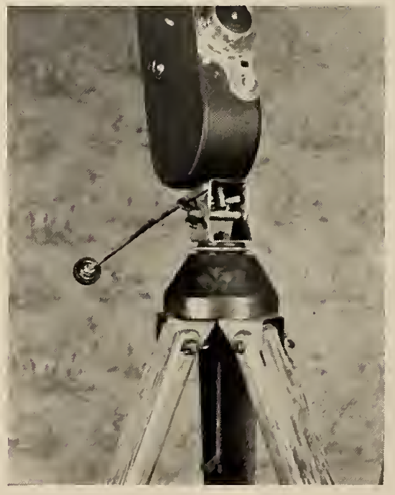


Figure 4

For the hinge, use a piece of No. 16 gauge sheet brass, which is cut to shape, drilled and bent as shown in Figure 1. If you lack a lathe, the local lumber mill will turn the conical top for you, using some hard, close grained wood, 2 inches deep, 4 inches in diameter at the bottom, tapering to 2 inches at the top and drilled to admit, snugly, the

[Continued on page 32]

E. P. Burch, ACL



Changes in the League's board

CHANGES in the board of directors of the Amateur Cinema League, during November of last year, have resulted in the retirement of Lee F. Hanmer, ACL, vicepresident and pioneer director, the election to the vicepresidency of John V. Hansen, ACL, who came on the board following the death of Hiram Percy Maxim, the League's Founder, and the addition to the directorate of Dean Harold E. B. Speight, ACL, Swarthmore College, Pa.

Mr. Hanmer, as was previously noted in MOVIE MAKERS, retired in July of last year from the directorship of recreation for the Russell Sage Foundation, to engage in the active operation of his farm, "Merrylea," at Gardiner, in Ulster County, New York. He found the avocation to which he turned on retirement to be in every way a "man size job" and that it left him little opportunity for other responsibilities. His request for relief from the duties of the League's vicepresidency came in consequence. In recognition of his long and very able service as a director and later as the second in command of the Amateur Cinema League, the executive committee elected him to honorary life membership, a distinction shared by but one living person, the former King of Siam. The only other honorary life member elected, beside His Majesty, King Prajadhipok and Mr. Hanmer, was the late George Eastman.

Mr. Hanmer carries with him the good wishes of his fellow League members who will long remember his faithful service and active interest in the development of personal movies. He promises to record the progress of his very active farm in 16mm. film.

Mr. Hansen, the new vicepresident, is known everywhere as one of the leading exponents of color filming. He was a pioneer with Kodacolor and with Kodachrome. He has lectured in the United States and in Europe, and his recent film, *Denmark in Color*, is now on exhibition in various European cities, following a two weeks' showing at the lately closed International Exposition in Paris. Since he divides his time between two continents, the League's second senior officer exemplifies the international character of the organization.

In a new director, Dr. Speight, the League gains the presence on its board of an educational executive whose capacity as a filmer is serving the college where he is now a dean. Because he is one of the youngest in years of the League's governing body and because of his constant association with the collegiate generation, Dean Speight will be watchful that the very young activity of amateur filming does not lose touch with youth itself.

Harold E. B. Speight has, because of his early life, a natural sympathy with the international character of the Amateur Cinema League. Part of his boyhood was spent in South Africa and his education is English and Scottish. He is a master of arts of the University of Aberdeen, where he later taught in the philosophy department. He did post graduate work at Oxford. After a brief residence in Canada, Dr. Speight came to the United States in 1914. He entered the United States Army during the World War and had service in France. Following the armistice, he was in charge of regional educational work with the American forces, where it was the privilege of the author of this notice to serve with him in that activity and to realize the unusual ability and intelligence which he brings to bear on every responsibility.

In 1933, Dr. Speight, then holding a

Blackstone Studios

Lee F. Hanmer, retiring ACL vicepresident and, at left, Dean Harold E. B. Speight, new member of League board

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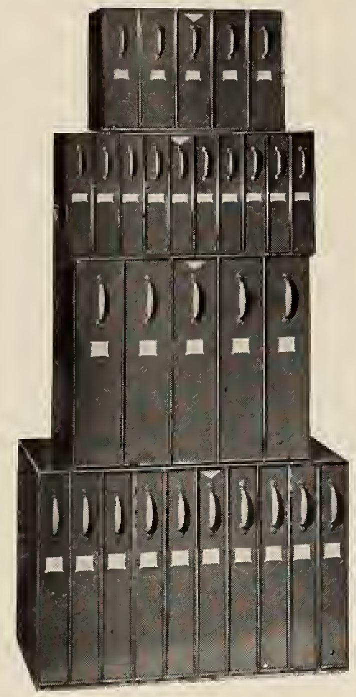

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professorship at Dartmouth College, was called to administrative work at Swarthmore by Dr. Frank Aydelotte, its president. Although he carries a full schedule of collegiate duties, Dean Speight is the author of notable biographies and monographs on educational policy, and he lectures frequently in all parts of the United States. He is a fellow of the American Geographical Society, a member of the Association for the Advancement of Science, the American Philosophical Association and the Academy of Political and Social Science and is president of the Swarthmore chapter of Phi Beta Kappa.

Dean Speight is interested in outdoor pursuits and his special hobby is cinematography and photography. It is because of this avocational bent that he becomes available for League service, although he has an especial concern for the educational uses of personal movies. Swarthmore College is fortunate in possessing an arboretum of unusual merit, made possible by the Arthur Hoyt Scott Foundation, which also is in charge of campus planting. Dr. Speight has made first rate Kodachrome studies of these, combining a factual record with cine compositions of rare chromatic quality. We may expect further examples from his camera of the service cinematography gives to education.

The Amateur Cinema League sends greetings to Mr. Hanmer and hopes that filming will enrich his new interest. The League is grateful to Mr. Hansen for accepting larger responsibility and it welcomes Dean Speight to the governing body. R. W. W.

Amateur clubs

[Continued from page 17]

bers who had not yet exhibited, the Metropolitan Motion Picture Club devoted the entire program of a late meeting to a Junior Members film contest. Such success marked this new project, reports president Charles J. Carbonaro, ACL, that three of the many entries, running 1600 feet of 16mm. film each, could be screened only in part. Murray Tucker, ACL, took the first and only prize, with *Mama Joins the CIO*, on 16mm., just nosing out the excellent 8mm. entry, *Pocono Peaks*, by Charles A. Ferrie, jr. At an earlier meeting, Arthur L. Gale, ACL, editor of Movie Makers, addressed the Metropolitan club on the subject of continuity, and Hamilton H. Jones, ACL, of Buffalo, presented his travel feature, *Western Holiday*, since that time distinguished as the first winner of the Hiram Percy Maxim Award.

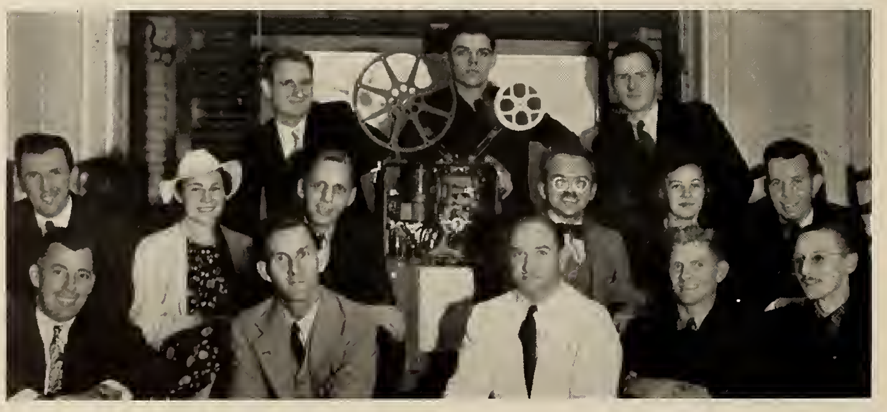
Cleveland convenes Eighteen amateur movie makers have signed the charter roll of a new group now meeting in Cleveland, Ohio, known tentatively as the Cleveland Cinema Club. Gordon B. Zellers, ACL, leader in the organization, presided as chairman of the first meeting, with F. Spaeder taking over the second gathering for a screening of his European travel reels. A late program featured *Little Sherlock*, recent Ten Best award winner by Charles J. Carbonaro, ACL, and *Ramblings Around Sidney*, both from the League's Club Library. The Cleveland club has established headquarters in the Hotel Carter, where it meets on the first and third Wednesdays of each month.

Buffalo bulges So great were the number of 8mm. entries in a recent unedited films contest, conducted by the Amateur Cinema Club of Buffalo, that all 16mm. material had to be held over until a following meeting, reports George F. Thomas, ACL, group president. *Architecture and Fine Arts* and *Nite Life*, from the League's Club Library, have been featured screenings on late programs.

New in Medford The Southern Oregon Cinema Club was organized at a late meeting held in the recital hall of the Baldwin Piano Shop, in Medford, Oregon, with twenty amateur filmers signing as charter members. First officers are H. D. Kem, president; Mark Taylor, vicepresident; A. H. Miller, secretary treasurer; W. Bernard Roberts, ACL, club correspon-

New cine club, Jacksonville Cinematographers in Florida

Dr. F. Gordon King, ACL



dent. Following the business of the first meeting, E. R. Durno screened his vacation reels filmed in Southern California, and the program was concluded with a round table discussion on the use of exposure meters. Meetings will continue in the recital hall, on the first Wednesday of each month.

Add stills In Chicago, The Cinamateurs, a group originally formed last year for film story production, has voted to include instruction in still camera work as a regular part of the club's activity. A recent election of officers has returned Adolphe Becker, ACL, to the presidency, with John Muth holding a new office of group chairman.

Eights elect At their final meeting before the club's third annual banquet and film contest, held midway through December, members of the Los Angeles 8mm. Club elected new officers for the coming year of club activity. They are C. G. Cornell, president; Dr. Jack H. Taylor, vicepresident; William Wade, treasurer; Bion Vogel, secretary. With the addition of ten more new members at this meeting alone, this active and able 8mm. group has been forced to close its membership until further notice. Featured on the program of the election meeting were the projection of a Kodachrome film on trains, by William Stull, and a 2000 foot, 16mm. travel study of England and Europe, by Fred Champion, ACL, a past president of the Los Angeles Cinema Club.

In Oregon Color filming was the subject of a late program of the Portland Cine Club, Inc., veteran West Coast group, according to the report of secretary Arthur E. Gibbs, ACL. Work in both 16mm. and 8mm. stock was presented in screenings by the Messrs. Blakely and Brown, and the secretary reported to the membership on new films, books and equipment recently added to the club's library for the free use of its members. Byron J. Beattie is the present president of this long established group.

Arranging movie masses

[Continued from page 19]

elements incorporated in it, their previous exaltation and their subsequent act of adoration.

The composition is based on the triangle which encloses the figures of the Virgin, St. Joseph and the shepherds and divides the background into two secondary triangles, one enclosing the house, fence, fruit tree and symbols of domestic life and the other enclosing the landscape, rocks, people and symbols of outside life.

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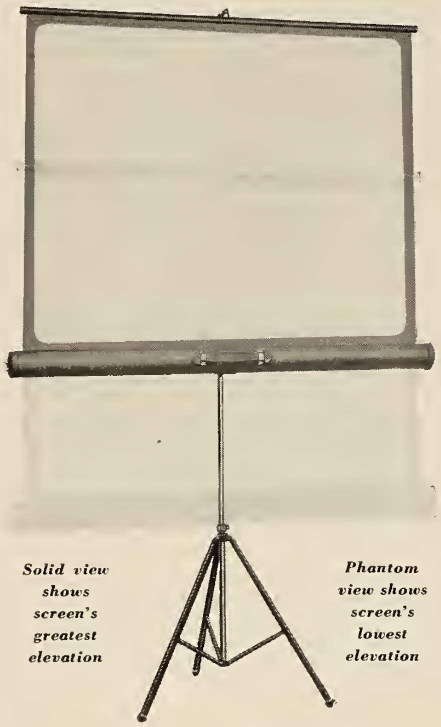

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more extensive landscape arrangement than has been used in previous illustrations. However, the combination of triangles takes care of them just as successfully, and we could readily apply this more elaborate composition to a movie scene that involved elements of similar mass and arrangement.

The attitude of the shepherds in Mantegna's great painting is significant, for they are not depicted actually in the act of adoration, because their intermediate attitude more clearly conveys the idea of the anxious walk that preceded their arrival and suggests the deep and intense reverence of their subsequent kneeling. This brings us to the fact that, while painting can represent only a moment of a sequence of action, cinematography unfolds that action. Where painting ends, cinematography begins.

Planning the movement of masses, so that a feeling of beautiful and balanced composition is obtained while the movement is in process, is the problem of the kinetic arts, such as the ballet, the stage and, most particularly, cinematography. There is fortunately a happy aid in solving this problem, and that is the fact that, when a mass passes across the screen, its movement leaves in one's mind a sense of a line, a ghost image as it were, that marks the path of the motion. For example, when we see a finger describing a circle in the air, we sense the shape of the circle while actually looking at the finger.

This imaginary line, suggested by the movement of a mass across the screen, will convey a sense of composition, which is made possible by the fact that the eyes are carried from one point to another and the mind retains the perception of the course of the movement. For this reason, we can use the path of motion as an element in the composition of a picture much as we would use a stationary mass.

For example, the familiar triangle is used in composing the picture of the skiers on page 19. Of course, the hill covered with snow creates a triangle, but the line of motion of the skiers is also diagonal across the picture, emphasizing the long side of the triangle. The composition effect would be entirely different if the skiers had been moving at right angles to this direction.

Movie makers often will find this principle useful in scenes of trains, boats, races and similar action shots in which the path of movement is fairly simple. For example, a shot of a railroad train, in which the path of motion bisects the scene, is likely not to have a pleasant composition. But, if we shift the camera angle so that the train runs diagonally across the picture, a much better effect will be achieved. (See Figures 6 and 7.) It is bad technique to film action at right angles to the camera, not only because it blurs but also because it produces an ugly composition. Movie makers have realized this intuitively, and we often see shots of boats and trains taken so that they move diagonally through the scene.

If the path of one mass registers a line in our minds, the paths of several masses will leave the memory of several lines. This is of great value in creating designs and patterns in the field of action. The principles can be studied readily by examining beautiful skiing shots that include several skiers. Here, one sometimes finds intricate figures of movement that closely suggest the ballet in grace and beauty.

These imaginary lines of movement also have an emotional effect in the composition. A straight line conveys a sense of stability and implies virility and action, while a curved line expresses a sense of grace and fluidity of rhythm. In the more subtle phases of movie making, we can use these effects with dependable results. Thus, to express power and strength in a scene of a train, we would select a piece of straight track for the path of motion, while, on the other hand, in a reel of a summer idyl, we might choose a bend in the river as the location for the shot of the oncoming sailboat.

The more one studies the composition of motion picture scenes, the more one detects the possibilities of subtle changes in camera angle or rearrangements of the path of motion. We do it intuitively a lot of the time, in any case, but, when we understand why, we can always do it better.

A tripod made at home

[Continued from page 28]

8 inch tube of ¼ inch inside diameter which forms the axis for the panorama and tilt head. (See Figure 2.)

This tube must be secured firmly to the cone by means of a nail inserted in a hole that is drilled through the cone and tube. After driving in the nail, run a ¼ inch drill through the tube to cut out the center portion of the nail, leaving the tube open and, at the same time, securing the two segments of the nail to the tube. Attach the hinge to the cone by means of screws and don't skimp on their size or length, for your tripod will not be rigid unless this hinge is firmly attached.

The pieces for the panorama and tilt head are made of the same piece of sheet brass, which is cut, drilled and bent as shown in Figure 3, and is fastened together with a ¼ inch bolt, having a length of 2¼ inches, and a wing nut. A brass tube is placed in the center. (See Figure 4.) This tube is important, as it prevents the head from bending and provides a firm clamping action when the wing nut is drawn up tight.

The screw with which to attach the camera to the tripod head is a 1 inch bolt with a knurled knob or wheel at one end. Cut the bolt to a length that will permit it to extend far enough to secure the camera thoroughly after a ½ inch brass collar has been fitted on it. The brass collar prevents the screw from falling out of the head when the camera is removed. If the collar were omitted, the screw would have to be shorter, and the bolt which holds the head together would not keep it in place. The tilting rod or guiding handle—or whatever you prefer to call it—is a ¼ inch brass rod, of any length that you find convenient to use, and it is riveted to the upper right hand corner of the tilting portion of the head. An old fashioned radio rheostat knob makes a good handle and will fit the ¼ inch rod.

A 9 inch steel rod, ¼ inch in diameter and threaded on both ends, is attached to the bottom section of the head by means of two nuts. Two large washers, with a thin leather washer of the same size, are placed between the head and the tripod. The combined thickness of these washers should be greater than that of the bottom nut which they surround, so that, when the head is clamped down, it will be supported by these washers. Their wide area will make the head rigid when the panoraming movement is locked. Inserting the long rod in the tube, attaching it with a washer and wing nut and bolting the legs with ¼ inch bolts and wing nuts complete the tripod.

Since wooden tripods always have a natural finish, be conventional and give the legs two coats of good spar varnish, at the same time coating the wing nuts and bolt heads to prevent rusting through handling.

Skilled workmanship is not necessary to build a serviceable and satisfactory tripod, but it is imperative that you do your work carefully, especially in building the head, if you are to have a rigid, smooth working unit. Since a tripod is part of your everyday movie making equipment, use a little care in the fabrication and finish, and you will never regret it.

Sound projection in schools

[Continued from page 16]

schools, it is the science teacher, as a rule, who is most interested in the machine, and he, in turn, can train one or two boys in the operation and care of the equipment and films.

The principal point in servicing any projector is a regular oiling and checking schedule. A record should be kept of the running time of the machine. The *instruction book* gives an oiling chart and specifies the frequency of oiling various parts. Certain projectors have a cleaning and oiling record card which

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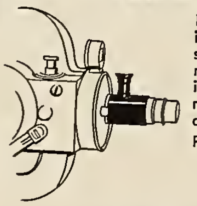

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is kept in the projector case.

Cleanliness is of equal importance to oiling. Surplus oil should be wiped off the machine carefully wherever it may be. Particular attention should be given to all parts with which the film comes in contact. A soft lintless cloth dampened with carbon tetrachloride will be best for cleaning the film channel, sprockets and idlers. The cloth should not be too wet, as the excess carbon tetrachloride would be likely to cut the oil on parts where it is needed. The film gate should be checked most frequently for dust and dirt. A small stiff bristle brush is very useful in removing, from the aperture, dust and dirt, which otherwise would cause fuzzy edges on the screen picture. Sharpen the end of the wooden brush handle and use it to loosen pieces of dirt which may be baked on the track. Never use any metal tool to clean the gate or any part of the projector that the film touches.

The optical parts of the machine should also be kept clean. The projection lens, condenser, exciter lamp and sound optical system must be kept free from dust. Special lens cleaning tissue is better than ordinary cloth, as the latter is likely to make minute scratches on the soft optical glass. Lens cleaning fluid and tissues are furnished by several firms, and they usually can be obtained through your dealer.

A spare projector bulb and exciter lamp are highly important. While the projector bulb has a rated life of twenty five hours and the exciter lamp fifty hours, both generally exceed this in service. Yet one never knows when a bulb may burn out. Having studied the *instruction book*, the operator will know what to do should such an event happen. Both bulbs are of the prefocused type and should be interchangeable with replacements without further adjustments. The *instruction book* gives details of such adjustment as may be necessary. We could not specify here what adjustments there might be, as they vary with different machines. It is necessary, with all machines, to keep the projector bulb and exciter lamp carefully free of finger prints. Wipe them clean before inserting them.

Cleanliness is highly important in a sound projector because dust and dirt will affect the sound. If oil should get on the film, it will pick up dust. Dust and dirt on a sound track will cause scratchy, static like noise, and the sound quality is actually altered. Dust settling on the sound optical system will absorb a certain amount of light, which necessitates operating the amplifier at a higher level, with consequent increase in background noise.

Even though the projector be kept as clean as possible, a certain amount of dirt will gather on a film. Therefore, all films should be inspected and cleaned periodically. There are several devices on the market for cleaning film. One manufacturer makes a small cleaner that can be operated between two rewinds. Another type is available which attaches to the supply arm of the projector and cleans the film as it is being projected. A simple method is to use a piece of white velvet that is saturated with carbon tetrachloride, or any of the special film cleaning fluids, and which is folded over the film strip as it is being rewound.

Should any sprocket hole in the film become torn, it must be repaired at once before another showing might cause further damage.

Proper provision for storage of the films is necessary. Special storage cabinets are available, but wooden or pipe racks can be built. For ready location of reels, a numbering system may be used, each reel being given a number to correspond with its place on the rack.

The Bureau of Standards has determined a temperature of fifty degrees Fahrenheit and fifty percent humidity to be ideal for keeping film. Lacking such a conditioning system, the next best thing is to keep films in as cool a place as possible. Experience in handling film will give one the faculty of judging its condition by feeling and smelling it. The more a film is used, the more frequently it may need humidification. Care should be taken, however, not to overdo the humidifying, as mold and mildew will develop on films kept too moist. Once every ten weeks is sufficient in the winter, when the films are receiving normal school use. During the summer, there is sufficient moisture in the air so that no attention is needed.

Items in the care of sound projectors that are often ignored are the amplifier and tubes. Tubes in a projector, like tubes in your radio at home, wear out with use and therefore lose efficiency. Where several machines are used in a school system, and one person is responsible for servicing the machines, it is practical to have a small tube tester which can be obtained at a radio supply house. The simplest form of tester tells on direct scale reading how good the tube is. All tubes need to be tested at regular intervals, depending of course on the use of the machine. Here, again, a record card on the running time of the machine is useful.

If the setup does not warrant the purchase of a tester, the dealer may be asked to render the service. At least one spare set of tubes should be kept on hand at all times. When purchasing new tubes, it is advisable to get those that have been checked by the projector manufacturer for quality and quietness. Some tubes are quite microphonic and will transmit the vibration of the projector through the loud speaker.

If such tested tubes are not available, it is wise to test a new tube in the machine by turning on the amplifier, with speaker connected, and, after the tube has warmed up, by wiggling it in its socket and tapping it sharply with the finger nail several times. If any rattling or "pingy" sounds come through the speaker, a new tube ought to be tried. In certain machines, one will find some tubes mounted on cushioned sockets. These tubes may give microphonic noises when tapped, but, because of their cushioned mounting, no vibration is transmitted from the machine, itself, in operation. Hence, tapping these tubes will not give a true test.

Should any serious trouble develop in either the projector or amplifier, do not try to effect any repairs yourself. Call in either your dealer or the nearest official service station, or get in touch with either the factory or its nearest branch office. Some manufacturers have appointed certain of their dealers as service stations. These dealers are prepared to render any regular service the machines may require other than mechanical repairs which can be done only by the factory. It is advisable to find out from the factory where the nearest service station is located so that, in case of need, it can be called at once.

Remember that the sound projector will serve you well if serviced well.

Know the instruction book, keep a record of the use of the machine, oil it properly and sparingly, keep it clean and don't try to "improve" on the manufacturer by fiddling with the amplifier, and you will have your return in good sound projection.

Venus is a bust!

[Continued from page 24]

thing like this. Friend husband extends his hands toward the camera as if to help remove the coat, the camera turns slowly around as would his guest when having his coat shucked. And, when it turns back, there stands the man Robinson, withdrawing the coat and tucking it in the closet, whereupon he invites the camera to precede him into the living room and extends his hand to take its arm.

The "into the living room" shot was made by having our helpful male friend operate the camera at eye level, with an occasional "glance" at the host, as the two walk into the other room and reach a comfortable chair. It is true that there is a rise and fall in the scene, but this could be eliminated by using a tea wagon or a child's cart as a dolly for the camera on its tripod. At the chair, our guest and camera sit down and turn around to show the host retreating to pick up a box of cigarettes and returning to offer one to the camera. Our ambisextrous (ahem) camera extends its masculine hand to take a cigarette and almost gets its lens burned as the host pokes a match within a few inches of it. Then it promptly puffs smoke back at the host, which is done by the assistant directly behind the camera.

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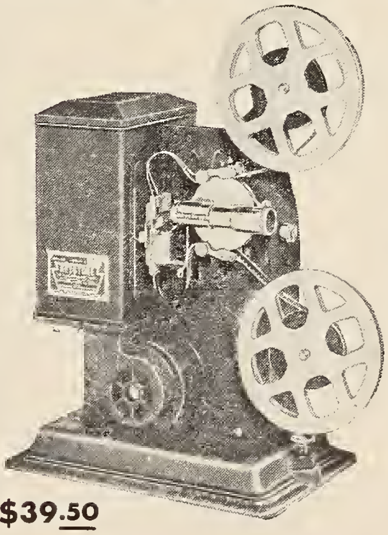

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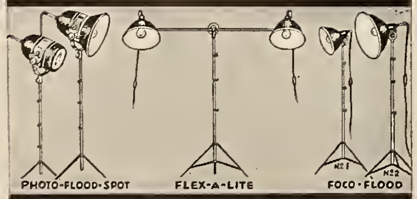

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The closing shots show the hand of our male guest turning the car switch, the pressure of his foot on the accelerator, the rising indicator of the oil pump gauge, the man's hand on the light switch, a brief view through the windshield (made at half speed for better exposure) of our headlighted driveway, a scene of us waving goodbye under a Photoflood lamp in our entrance light. Finally, the car starts, and the shot of us is "wiped out" as the car pulls away.

It really makes a pretty fair movie. After the first couple of "What the ——'s" from our movie audiences, they lean forward in anticipation, waiting to see how we're going to get around the next little problem of our mystic dinner party. But they always greet the end of our masterpiece with something akin to "That was great stuff. How did you do it? And, incidentally, how about offering *us* something to eat?"

We'd planned to anyway.

Winning the Maxim Award

[Continued from page 15]

a move, but they remain studying the pieces without moving them. The suspense increases each time. When, at last, the deciding move is made and a few swift jumps bring the game to an end, it writes a definite period to the Stanley Park sequence. A quick flashback to the traffic light changing from "Go" to "Stop," a fade out on the sign of the sightseeing bus, and we are through with Vancouver. Now the trail turns eastward, by train, into the scenic wonders of the Canadian Rockies.

Although making *Western Holiday* was a pleasure from beginning to end, I probably enjoyed most my work on the railroad sequence. During the previous summer, I had shot a series of scenes of and from the trains, in black and white; this time, I planned to do the whole job over in color. It starts in the terminal at Vancouver, as the Continental Limited stands poised for its long run eastward. Arriving passengers, friends waving goodbye, the giant engine breathing easily, these and other atmosphere shots build up to a climax as the great train at last moves out of the terminal, with Montreal three thousand miles to the eastward. The Limited leaves at dusk, and at dusk the next evening I was rolling eastward myself. The next morning, I reeled off many of my needed shots from the moving train. Wherever possible, each one was made from a tripod; at other times, when shooting out of win-

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dows or car doors, the camera was braced firmly against the side of the car from which I was filming. At no time was an attempt made to hold the camera freely in my hands.

But this footage *from* the train told only half the story. What I wanted to go with it were equally effective shots taken *of* the train, taken as it passed over bridges, rushed into snowsheds and out of tunnels, crawled along the steep mountain grades or was framed against the breath taking backgrounds of the Canadian Rockies. And these scenes I caught in days of patient shooting at my two stopovers along the line. One snowshed alone was filmed from five different angles, both inside and out, so that, after the final editing of my entire mass of "takes," I had a fluid sequence of train travel which seemed always to be advancing. A wide variety of well recorded railroad records, carefully manipulated on the turntables, helps immeasurably in building up the dramatic effect.

Most of my shots *of* the trains were made in the vicinity of Mount Robson station, in British Columbia, and it was here, also, that I found a number of other highlights of the finished film. One is the pack trip to Berg Lake, a day long ride through incomparable scenery, which I accented by human interest scenes of the pack train and riders. At the end, as we roll slowly into camp, I tried again for a touch of relieving humor, with a brief suggestion of one's feeling when, unaccustomed to long riding, he has just passed the day long in the saddle.

From our Berg Lake camp, the expedition now took to the boats. Armed with two cameras, two tripods and a satchel full of the biggest firecrackers I had been able to buy, we rowed slowly across to the giant Tumbling Glacier. Noise will often start action at the face of an ice flow, and action was just the thing I'd come for. Parking close to the glacier's front, we started our bombardment. Probably the peace of Berg Lake has not been so shattered before since the beginning of time—yet it was all to no avail. Not so much as an icicle slipped from the glacier's face. Half our ammunition went up in smoky heroics, and we decided to save the rest for a new attack the next day. In the meantime, we filmed the ancient's icy visage from every possible angle, even creeping into one of its awesome caves for a striking and, I think, unique sequence picturing the blue green light filtering far down through the ice layers. The next day, when we returned to fling the remainder of our futile firecrackers at the unmoving glacier, this cavern had vanished, crushed under tons of shifting ice! I swore on the spot that that was one kind of filming I would pass up from then on.

It was here also that I made my sequence of sunrise on Mount Robson, a part of *Western Holiday* which seems

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to be universally appealing. The year before, I had shot a few test scenes of this magnificent spectacle, and I knew then that someday I must return to try for its full, heart stirring beauty. So, each morning at Berg Lake camp saw me out at 5:00 a.m., until, on the third day, came the conditions I had prayed for. It was brilliantly clear, cold and crisp; the snow capped peak of Robson stood out majestically against the deep blue sky. With both cameras ready for action, I started shooting at about 5:30, just as the first flush of sunlight rimmed the snowy summit. From then until the last scene at 10:00 a.m., I gave it everything I had, starting at wide aperture and ending with a smaller diaphragm opening. Two hundred feet in all reeled through the cameras, but the glory of a new dawn over Robson had been recorded. Now, not more than fifty feet are used in the finished film. Although the rest is of the same quality, it is repetitive and redundant and would make the sequence too long.

The activities of *Western Holiday's* second reel take place in Jasper National Park, a game sanctuary. Moose, deer, bear, mountain sheep and goats are on every hand and seem literally to beg to be pictured. Here also the film goes again on a real western pack trip, eventually reaching an altitude of 8500 feet on the new and thrilling Sky Line trail. But the most important part of the Jasper Park footage was that which saw the consummation of another and rather special dream of mine about amateur filming. For some months, I had believed that actual lip movement synchronization between double turntable music and a projected image was a real possibility, even though there existed no physical connection of any sort between the instruments involved in its creation. To test this belief, I carried with me throughout the trip a portable phonograph and certain selected vocal records of a romantic nature. Three characters were necessary for the experiment, and some of the scenes would have to be taken 2400 miles apart, but I still thought it could succeed. The first scenes were made at Jasper Park, with the patient help of a young couple from the lodge. As the sequence opens, the boy and girl are seen strolling to the canoe dock, where they get into a canoe, taking a portable phonograph with them. They set off across the lake, and changing long shots picture their quiet idyl, until at last the boy guides the canoe under an overhanging pine and brings it to rest against the shore. Here, placing the phonograph across the thwarts, he *seems* to ask his lady if she would care for a song. "Seems to" is the only way to put it, however, for, in all of his shots where he has been near enough for recognition, the boy has very carefully been shown *with his back to the camera.* His only identification is a full outfit of my own clothes which I asked him to wear.

But the next shot is a closeup, full front this time, in which a young man very plainly does ask this question. He is dressed in the same clothes, a canoe paddle rests across his knees, and the phonograph is seen just in front of his hand. Carefully, he places the needle on the circling record, raises his head and sings the entire song to—or at least toward—his listening sweetheart. Yet the scene of this action is 2400 miles from Jasper Park, set actually in a Buffalo cemetery against a pine tree background. The new actor is another friend and one who really does a deal of singing; his seat in the "canoe" is a plain box of the right height, and the phonograph stands on another box. The camera, I scarcely need to say, was almost at ground level, pointing up so as to catch only the right part of the scene and the pine bough setting. (The arrangement is shown on page 15.) In the finished film, the final illusion is assured by cutting in adequate reaction shots of the girl listening, these having been shot back at Jasper. At the end, a group of onlookers, which has gathered along the shore (filmed at Jasper Park), bursts into applause, and the singer (filmed in the Buffalo cemetery), smiling his confusion, takes a modest bow, picks up his paddle and seems about to move off. A quick cut back to the material made at Jasper shows the canoe gliding smoothly away, picturing the original chap, with his back still toward the camera, again at the helm. Presented now with the song record used in the filming, this sequence is exactly synchronized, to such an uncanny degree that many people still feel that there simply must be some mechanical control between turntables and projector.

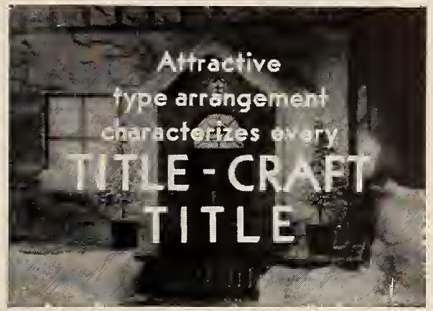
But the control came earlier, in the patience and devotion of my good friends who made it possible. Without their help, and that of many others throughout my western holiday, the film of that name never would have existed.

Newsreels need brains

[Continued from page 23]

her! and shoot her with the best looking rooster you can pick from the flock by using the same corn scattering technique. And don't try to tell anybody that this will not be a more interesting picture than a single shot of the hen.

Your town abounds in material for odd sequences, if only you have the perseverance to dig it out. You can get all the local parades, of course. But throw in human touches here — the pompous drum major, the militant captain, the hawker of favors and the rest. These will serve to brighten a succession of straight shots of the parade. Climax with a shot of a couple of leg weary marchers hobbling home after the parade, all the



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pomp and strut gone as the inspiration of the music is withdrawn.

There is plenty of material on the athletic field of the high school as the football, track or baseball teams come out for early practice. It may not have the news value, to the nation, of the shots made at the major league training camps, but, locally, the scene of Tommy Powers practicing sliding into first will be just as important to those who will view the reel.

One quick thinker realized that the picture he was making of a glee club rehearsal was going rather flat. He staged a comedy bit, with one of the singers putting the rest off pitch with a sour note, which was shown through the prearranged acting of the director and the others. The singer is chased out of the room. Confidently, the director starts them off again. Once more, the sour note and confusion. They all rush to the window. The disgraced singer stands there, still emitting his discordances—another little laugh that helped a lot.

Perhaps you do not realize that there is interest in the most prosaic employments. In New York, a crowd of one or two hundred will waste hours of time watching a steam shovel in an excavation. Make a sequence of that. If there are no steam shovels in your town, a group of telephone or electric light workers will prove almost as interesting. But make a sequence, not just a shot. Show in closeup how the climbing irons bite into the posts. Show the operation of the safety belt. If they are working on high tension, you can dramatize that with a title. If you can get a telephone cable man splicing in a new length of cable, you have something few have seen. The cable may carry 500 pairs of wires, which means 1,000 splices as each length of cable is joined to another.

But success with this sort of film material resolves itself into an ability to dramatize the subject. That is not half so difficult as it sounds. Pick out the main point of interest. Work up to this in a series of shots, alternating distant, medium and closeups, but not invariably in that order. Try to give diversity. Nothing is more tiresome than a long series of shots, all made from approximately the same distance. Get a variety of scenes, and your assembly cannot help having variety, too.

Lighting de luxe

[Continued from page 25]

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lights to get the best effect, we balance the lighting of the scene.

The next shot would be a semi closeup of the couple as they sit down on the settee and commence conversation. The beginning of the action on this scene would overlap somewhat that at the end of the first scene in order to provide footage for smooth cutting from one shot to the other. By overlapping, we can avoid a gap in the smooth progression of the action. For this scene, we should place the camera close enough so that there is just enough room to picture the actors sitting down on the settee. In Hollywood terminology, this would be a "tight two shot."

It would not be necessary to change the lighting of the walls and background for this new scene. However, the "spot" used for back lighting would be moved over to the sideline of the new camera field.

The woman would be on the left of the camera and the man on the right, and her face would be presented in a three quarters view, while his would be shown in profile. She would still be "upstaging" him a little. To model the man's face, a spotlight would be placed on a line behind the woman so that it would serve not only to illuminate his face, but also to back light her head. This spotlight, which would be one of the two that had been used to light the entrance of the couple, would be covered with an oiled "jelly." The other spotlight, also covered with an oiled "jelly," would be taken to the right side of the camera. Here, it would be placed between the camera and the man and as near the man as possible without allowing its light to strike him. Its beam would be focused on the woman.

The front floodlights, well covered with silk diffusion screens, would be used to blend the light from the "spots" and to illuminate the parts of the players' faces that the "spots" do not hit. This method, presented with the elimination of much detail, is certain to secure a picture of good quality, provided that the cameraman balance the intensities of the spotlights and flood lights, as explained previously.

The "silks" and "jellies" which have been mentioned a number of times in this discussion are important aids to the theatrical and industrial cameraman. The "silk" is a frame of white Japanese silk, which has been built to fit the various lamps. In some of the frames, a single thickness of silk is used and, in others, a double thickness, although the frames made of a single layer of the material are more serviceable. The effect of the silk placed over both flood and spotlights is to soften the harshness of the beam. When the "silks" are added, there is not so strong a definition between the areas of highlight and shadow, and the edge of the beam of light is not sharply defined.

Gauze screens are made of mosquito netting, either black or white. These generally are used only on small spotlights whose beams are focused on an area that also is lighted from other sources. For example, one may want to get a highlight in the eyes, hair or perhaps in part of the face of an actor, and this can be done with an auxiliary spotlight diffused with a gauze screen. The lamps used for this purpose generally are pointed on the subject from a position close to the camera so that the light is reflected directly back toward the lens. Black gauzes are easiest to use.

"Jellies," or frosted sheets of gelatin, of about sixteen by twenty four inches in size, can be bought at theatrical equipment stores. In the studios, they are placed in wooden frames of various sizes to fit the different types of lighting equipment. It would not be difficult for the amateur movie maker to build frames for "jellies" and to use them on his lighting equipment, although care must be exercised, for the material is delicate. The frame must not be too tight, for, when the heat of the lamp strikes its surface, the "jelly" contracts and, if it is held tightly in place by nails or pressure of the frames, it will split across the middle. Chicken wire nailed over the frame will help to protect the delicate "jelly" material.

The frosted side of the "jelly" should be coated with a light application of a colorless oil, such as 3-In-One. This can be done best by shaking a little of the oil out of the can and then working it over the surface of the "jelly" until the frosting has been covered thoroughly. If the "jellies" are used regularly, they should be oiled every day or two and, if they are stored for a time, they should be oiled just before they are placed on the lamps. Dust spoils their effect on the light, so that they should be kept in a covered box.

This diffusing agent is used on "spots" of all kinds, and it gives an effect of modulated softness, especially valuable in semi closeups of people.

Of course, the home movie maker hasn't a studio, and nobody expects him to undertake lighting of this type. However, when he does attempt something of particular importance, he will find the application of these principles most helpful.

What movie tempo is

[Continued from page 20]

for anger, and then cut in various reaction shots of the attendants, the friends and so on. The resultant tempo will not be right, neither will it be entirely false.

Not only people and places, but events, have their tempo. One of the most difficult to produce is that of a movie chase ending in a smashup, because it requires a crescendo climaxed by breath holding suspense and capped by a sudden emo-

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tional release. Our pulse beats faster and faster, then we skip a heartbeat and finally we relieve our pent up feelings. If sound is used, the pitch has to become higher and higher, to correspond to this increasing pulse, ending in a cacophonic crash. (In Hollywood, the use of atmospheric music has greatly facilitated setting the right tempo, at least in studio scenes.) In the case of the smashup, the chase must be filmed in a series of scenes at ever increasing speed of action (or lower camera speed, which amounts to the same thing when the people are not clearly seen), but without curtailing the footage of the later shots. Yet the climax must not be instantaneous. (That is the amateur mistake par excellence.) An instant of suspense just before the end is indispensable. So the car, before being wrecked, will not run straight off the road on a bend. It will swerve and miss one precipice, only to swerve again almost instantly and fall over another.

Even more technical is the proper timing of laughs. Harold Lloyd has stated that all his "gags" are purely synthetic, produced by formula. The custard pie must always hit the innocent bystander. The near accident must end in a sudden laugh. All comedy scenarios are timed with great accuracy. When fat Hardy, tied bodily to a rope, is hoisted up toward the balcony of the saloon by the combined pull of Laurel and the mule, the action is in slow tempo, to create expectation, suspense, slow breathing. Then, nonchalantly (still slow tempo), Laurel releases the mule, and the scene shifts to another angle as the mule shoots up into the air and to the balcony while Hardy drops to the ground. (The camera runs at quarter speed to accelerate the tempo.)

Note that, in all cases, the effect of suddenness is created by an immediately preceding period of slow suspense. This applies invariably to mystery dramas. In the midst of a medium's séance (slow tempo), we hold our breaths while the clairvoyant calls at length upon her "guide." Suddenly (and it was the slowness of the preceding tempo that made this appear sudden), the lights go out, a cry is heard in the dark, a scene of confusion ensues (fast tempo produced by faster action), and, when the lights go on again, one of the group is found to have been murdered. How easily an inexperienced director would ruin such an effect by failing to keep the first part of the scene at very slow tempo!

To those who are music lovers, a study of the great operas is recommended as a guide to tempo. A movie director, whether he knows it or not, is a master of musical rhythm.

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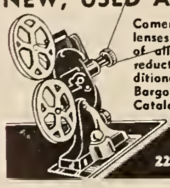

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The case of the one eyed ghost

[Continued from page 13]

You mortals can focus an eye, simply by an effort of will, but my focus depends upon the will of my master. It was a will he didn't exercise very much. He had heard somewhere that, if he set my scale at twenty five feet, everything would be in focus! Then he wondered why his pictures of things like flowers, taken three feet away, were fuzzy. Goodness knows, I tried to do my best for him. I strained my focusing mechanism to the limit and tried to contract my diaphragm as much as I could to give him depth, but, alas, we lenses were not given the power of will! If my master had only known how I agonized over it all! I was quite worn down, wanting to do my best for him when he wouldn't let me."

Really, I was beginning to feel very sorry for the poor devil. "So your master didn't even know that a small lens opening would give greater focusing depth. Why, it's unthinkable!"

"Most horrible," intoned the Shutter Ghost, in his best Shakespearian accents. "But that isn't all. When these pictures came back, he *insisted on showing them to his friends!* How ashamed I was! But he was very smug and satisfied with them. They showed some sort of fuzzy motion; what more could you want? One by one, the friends came and were treated to these terrible, unsteady, careless pictures and, one by one, they left, never to return. This pretentious, great house in the woods became deserted, with no visitors except the tradesmen. The friends all made excuses and declined to come. Finally, he moved away and left me behind."

"Ah, my poor Shutter Ghost, I will help you if I can. What would you have me do?"

"Seek him out, oh seek him out. Tell him that I am still faithful, that I would not desert him yet, if he would give me but a little chance to aid him. After all, he was cruel to me only in being careless. Teach him the way of lens cleaning tissue, and my eye shall yet be bright. You are one who may have influence over him and over many like him. I beseech you, speak for me and all my brothers. Speak for those of us whose bright lenses are dimmed with dust and fingerprints—those who were born to take clean, sharp pictures, yet whose eyes are carelessly neglected and darkened and whose images show a palsy from unsteady holding. Teach our masters the gospel of the Firm Tripod, the Careful Focus, the Desirable Diaphragm. Shade our eyes from direct light and give us a reasonable meed of protection. We ask no more; we will give much in return."

The spectral eloquence of Shutter Ghost here reached its height. Overcome with emotion, he raised himself, quivering, to the full height of his unsteady tripod, his one eye glittering with imploring fervor. A tremendous crash of thunder from the storm outside shook the old house; then all was quiet. The darkness seemed more absolute after that, and, suddenly, I could no longer discern the outlines of my troubled spirit. I struck a match and peered about. The dust of months lay undisturbed. I groped my way again to the front door. The storm had ceased; only a mournful drip from the tree branches reminded of its passing. Through the trunks, far and low to the eastward, there appeared a faint warmth that already bespoke the dawn.

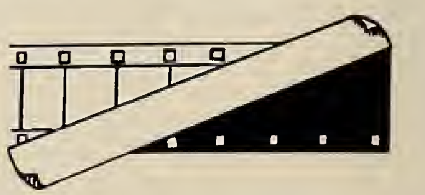
The clinic

[Continued from page 14]

angles to the camera lens, unless the subject is moving slowly and at some distance from the camera. Most movie makers are familiar with the bad blurring that results from "panning." This is just another example of too fast movement before the lens.

8mm. editing box Save your old "flat fifty" cigarette tins and use them for editing boxes for 8mm. films, Roger F. Miller suggests. These flat tins are just the right depth for 8mm. film, and they may easily be partitioned off with cardboard strips fastened in place with adhesive tape.

Wipe A variation of the conventional fade in or out can be made by using a piece of cellulose tape and some opaque dye. The tape is laid diagonally across the end of the film so that it covers about ten frames. (Shorter or longer fades will result by using fewer frames or a greater number of them.)



Cellulose tape as a stencil

The tape is pressed in place so that it will serve as a stencil, as shown in the diagram, and the uncovered portion of the film is painted with the dye. When the dye has dried, the tape is pulled off, leaving a tapering area of black that obliterates or uncovers the scene as the film passes through the projector gate.

Title development Short strips of positive film may be developed satisfactorily in an ordinary flat dish or photographic tray. Fill the tray with enough developer to cover the film when it is laid on edge.

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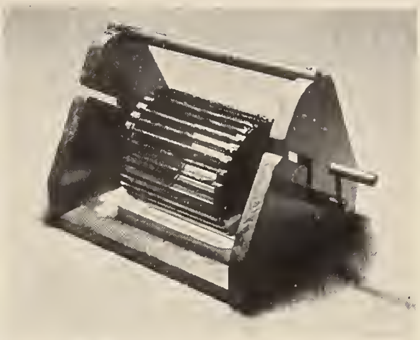

Leon Benditsky, ACL

A drum for developing titles that can be built at home

Make sure the coils are separated during the development period. Agitate the developer by rocking the tray slightly. Rinsing, fixing and washing may be done in additional trays. The film should be hung to dry after it is wiped with a fine chamois or viscose sponge to prevent water spots. Those who prefer a more elaborate method will find interesting the developing drum shown in the picture on this page. It was made by Leon Benditzky, ACL, and is very simple to construct. The shaft, handle and drum rods are made from dowel stock, and the whole outfit was given three coats of acid proof dark room paint. In use, this drum is suspended over an eight by ten inch tray. The amount of film that can be accommodated depends on the size of the drum and the tray.

Tropical ■ Films that have been tropically packed should never be resealed after use. They are packed originally in an air conditioned room, with just the right amount of humidity. Generally, when the films are used, the air is somewhat more humid, and to seal them at that time might imprison harmful moisture in the film can. When traveling in tropical countries, ship exposed films to the nearest processing station for development as soon as practical.

News of the industry

[Continued from page 22]

film will be specialties of the new Precision processing setup; this is a natural result of the supervision of the Berndt-Maurer interests, which specialize in the manufacture of high grade 16mm. sound recording apparatus. However, the new laboratory is fully equipped to perform all standard film laboratory operations in 35mm. as well as 16mm.

China film in sound A remarkable documentary picture, called *This is China*, produced by Leon Wechsler, recently has been acquired in 16mm. sound by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York. With

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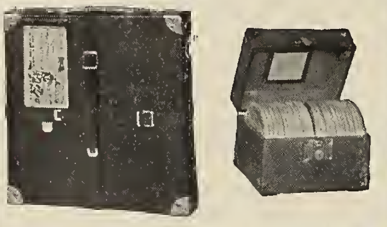

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vivid contrasts, from the Gobi Desert to the modern cities of the south, it shows ancient China, its culture and traditions, and gives a new understanding of modern Chinese life. This company also announces the 16mm. release of four musical features with Bing Crosby and Donald Novis, singing the songs that made them famous.

B & H items

A new series of aids which will facilitate rewinding, editing and splicing 8mm. film recently has been announced by Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The rewind and 8mm. splicer comes as a unit. The two rewind spindles are mounted at each end of a metal base, and centrally located on this base is the new splicer, designed to operate rapidly and easily. The film need be placed on the pilot pins only once, after which the subsequent operations of trimming, scraping and cementing are performed quickly. A dry scraper is provided for removing the emulsion, and the rewind spindles will fit all 8mm. reels as well as camera spools.

Having acquired the splicer rewind, the user may later add a specially designed 8mm. film viewer which is simple, compact and efficient. This unit contains a brilliant viewing screen at the small end of a modified metal cone. The cone is hinged to a base, making it easy to insert or remove the film and, when not in use, it swings backward out of the way of the film path. Because of the depth of the cone, an ample shadow box effect is provided, so that the room light does not interfere with viewing the image on the one and one half inch wide, ground glass screen. The illuminating lamp and small optical system are completely enclosed, so that there is no glare. This viewer may be purchased separately and, with certain available adapters, may be used on previously purchased rewinder combinations made by this company.

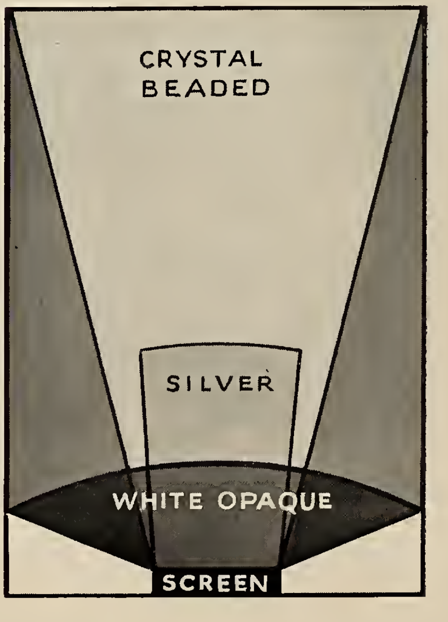
A new universal film cement, now made by Bell & Howell, is said to be less subject to deterioration because it will not absorb moisture from the air. Splices properly made with it are claimed to be stronger than the cross section of the film itself.

The Bell & Howell Filmosound line of 16mm. sound on film reproducers recently has been revised and redesigned to meet the most modern requirements in this medium. The new 750 watt Filmosound machine has a rapid motor rewind and is equipped with a still picture clutch and reverse gear which are especially valuable for educational use or for sound film editing. Sound and silent speeds are provided in this model, and a newly designed amplifier gives eighteen watts undistorted output. The takeup mechanism allows the use of reels of any size without changing belts. The new Model 138-F Filmosound is the same basic single case machine previously popularized by this firm, but many minor improvements, including a reverse gear and still picture clutch, have been added. The Filmosound 138-J is the "blimp" version of the 138 model and is particularly useful where audience and projector are required to share the same room. It is a two case unit, with a twelve inch loudspeaker in the second case. The very latest of the improved Filmosound models is the 130-D, the powerful 1000 watt auditorium model. Its outstanding feature is an amplifier of new design, capable of high output and with a modern type of slanting panel. Twin or single speakers may be used with the 130-D, and, with two speakers, the amplifier output, it is claimed, will provide fifty watts undistorted sound output. With a single speaker, the limit is kept to thirty watts (so as not to overload the speaker) by a convenient switch on the amplifier panel. The microphone input circuit permits the use of a crystal "mike" without special transformers, for the addition of spoken comment or sound effects. Two machines may be used in tandem for long programs, with special arrangements for the use of a single amplifier and uninterrupted changeover.

Among the interesting new films added this month to the Filmosound Library are *When a Man's a Man*, Harold Bell Wright's popular novel made into a seven reel feature; *World Down Under*, a three reel adventure subject, narrated by Carveth Wells; *Yokel Dog Makes Good*, an amusing two reel comedy.

Screen efficiency

As a result of their investigations of the quantity and direction of light reflections from motion picture screens with various surface materials, Motion Picture Screen & Accessories Company, Inc., 526 West 26th Street, New York, have prepared the accompanying diagram, which is self explanatory.



AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: R. P. "Pep" Powell, 22 Burton Ave.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 1319 L St.
Photo Service Co., 1931 Mariposa St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
HOLLYWOOD CINE FILM DISTRIBUTORS, 1431-33 N. Highland Ave.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
Columbia Camera & Movie Supply, 5621 N. Figueroa St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
R. R. Martindale, 5310½ Wilshire Blvd.
W. L. Martindale, Store No. 3, 317 N. Fairfax Ave.
Martindale's Library, 543 S. Western Ave.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., Inc., 1721 Broadway.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Roger W. Sumner Motion Picture Service, 327 E. Green St.
Pine Knot: Big Bear Studio, Box 266.
Redondo Beach: De Koven Studio, 110 Coral Way.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Boulder: D. L. Yocom Studio, 1724 - 12th St.
Colorado Springs: Shewmaker's Camera Shop, 208½ N. Tejon St.
Stewart Bros., 17 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Victor M. Schmelzer, Inc., 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds, Inc., 915 - 15th St.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Howard's Drug Store, 44 W. Church St.
Pensacola: Reynalds Music House, 180 N. Palafox St.
Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Thomasville: Moller Studio, 130 E. Jackson St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans. Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: A. Novak & Co., 5711 Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.
Snyder Art Store, 21 S. Seventh St.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Younker Brothers, Inc., Dept. No. 28, 7th & Walnut.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Keokuk: Wilkinson & Co., 422 Main St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Francis A. Frawley, 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
PATHESCOPE CO. OF THE N. E., INC., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Standard Theatre Supply Corp., 16mm. Sound Film Dept., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. ELECTRICAL SUPPLY CO., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores. Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Laconia: Quimby Drug Store, 522 Main St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 110 W. 40th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
HARVEY'S, 103 W. 43rd St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service. Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc.. 76 Chambers St.
United Film Libraries, 149 W. 48th St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News, 12 E. Fourth St.

(Continued on page 48)

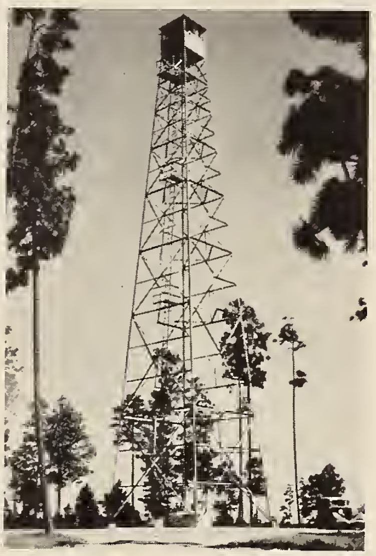
Practical films

Reporting use of personal films in serious fields

■ Planned by a board of nationally known experts and noted editorially by a number of nation wide magazines, the Five Star Homes of the New York Power and Light Corporation, of Albany, N. Y., have now been recorded in two reels of 16mm. Kodachrome. A. G. Strickrott, ACL, of that company's publicity department, was the photographer. In these latest "homes of tomorrow," the northern New York electric company has paid particular attention to five functional features of modern housing, which experts agree are still too often neglected. The new solutions, built into three homes of varying design in representative sections of the company's territory, are featured in the half hour of color film. The picture will be used in public relations work, largely to bring the three model homes to the attention of thousands who cannot inspect them in person.

■ Choosing a great variety of subject matter within his own state, Colonel H. S. Wurtele, ACL, of Tampa, Fla., has produced four important films of a commercial nature during the past year. They include a two reel monochrome film study of the 4H Club work in Pasco county; a 1000 foot color film depicting the fruit groves of the Phillips Company, in Orlando, and showing air views of the largest tangerine grove in the world; a 300 foot color record of the Roebling Amphibian Tank, invented by Donald Roebling and used extensively in flood relief work; a 400 foot production illustrating the types of work for which cripples have been trained by the Vocational Rehabilitation Department in Hillsborough County. These films have been given wide distribution throughout the State of Florida, and the fruit production study has been shown to large groups in other parts of the country.

■ *In the Land of the Monkey Bread Tree*, a book by the Reverend D. W. Bittinger, is being made, by Dr. Clarence C. Heckman, into a film story of missionary work in Nigeria, British West Africa. Dr. Heckman left this country early in December and hopes to have the production completed by April. Picturing first the primitive native life, with its conglomeration of superstitious customs and ceremonies, Dr. Heckman will point out graphically the coming of the missionary and the resultant physical and spiritual growth of the Nigerians. The film is being produced and will be distributed by the Reverend H. Spenser Minnich, ACL, who is assistant secretary of the General Mission Board of the Church of the Brethren, at Elgin, Ill.



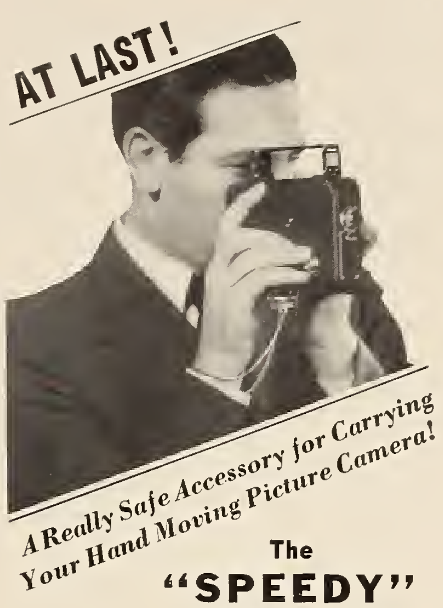
Texas Forest Service, ACL

A lookout tower filmed by Texas Forest Service, ACL

■ Modern food equipment and service that enable factory workers to eat lunch without moving from their machines or desks are to be illustrated in a film soon to be completed by M. W. Wall, ACL, of Boston, Mass. From individual containers, carried in food warmers or insulated boxes on board a wagon, the employee is served hot dishes, cold milk and ice cream while he remains at his position in the plant. To obtain a record of this lunching process, as well as an illustration of cafeteria equipment, is the purpose of this picture, which is being made for S. Blickman, Inc., of Weehawken, N. J.

■ For the benefit of the alumni of Bates College, at Lewiston, Maine, John A. Curtis is planning an 800 foot color film record of that institution's faculty. By picturing the professors engaged in hobbies and extra curricular activities, as well as in the usual scholastic routine, the film will attempt to recall informal and pleasing memories of campus and faculty. Produced by the Alumni Council, the picture will be shown to graduate clubs throughout the country.

■ *The Life of a Healthy Child* is the name of a one reel, 16mm. film lately made by Dr. David Bennett Hill, ACL, of Salem, Ore. This production, to be shown to non professional groups, illustrates all the activities in the life of a normal child, stressing periodic medical and dental examinations and a daily health program. According to all reports, this film is proving very popular among scientists and educators, and many duplicate copies have been made for direct sale.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(Continued from page 46)

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE,*** 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Dedaker's Photo Service, 277 W. Mt. Pleasant Ave., Mt. Airy.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores. 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bremerton: Pacific Photo Finishers, 203 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pasco: New Pasco Drug Co.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Beloit: Spicer Photo.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

WYOMING

Sheridan: Davis Art Studio, 134 S. Main St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St.. W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bournemouth: Osborne Saul, Ltd., 117 Old Christchurch Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Cambridge: Turner & Sons (Cambridge) Ltd., The Photographic Dept., 36 Trinity St.
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Scarborough: John W. Gray, 82 Westborough.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.
York: G. Coverdale's Sons Ltd., 19-20 Parliament St.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
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Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

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Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

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Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

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Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Chihuahua: American Photo & Stationery, Calle Aldavera 103, P. O. B. 1 Bis.
Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
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Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
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Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
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A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

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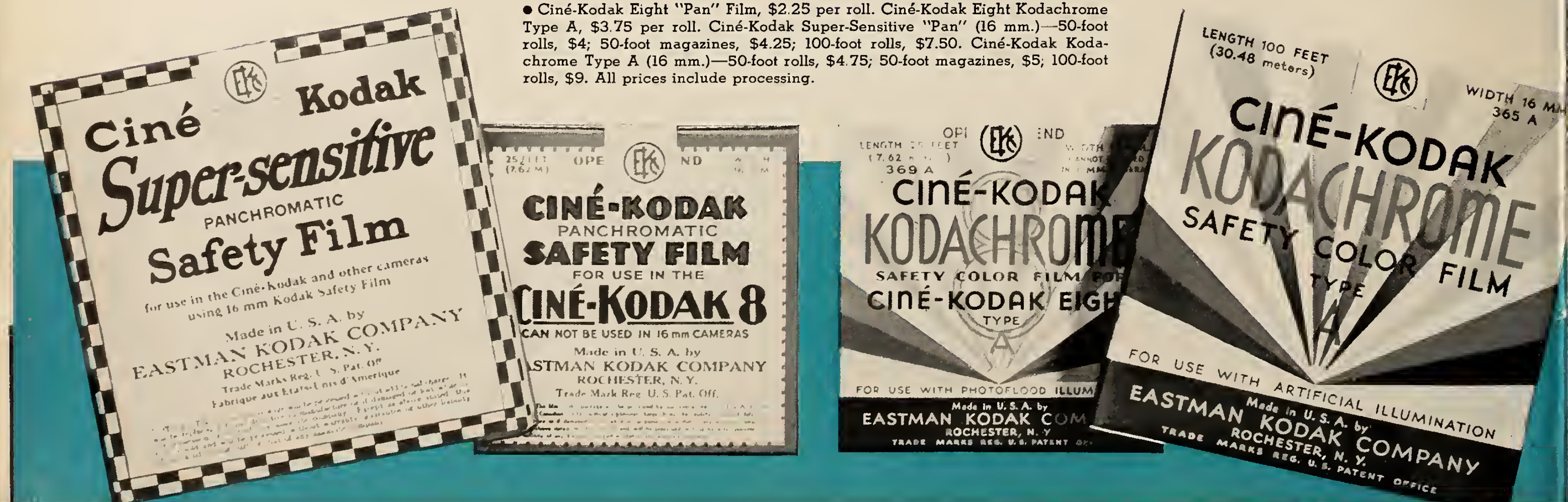
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Magazine of the Amateur Cinema League, Inc.

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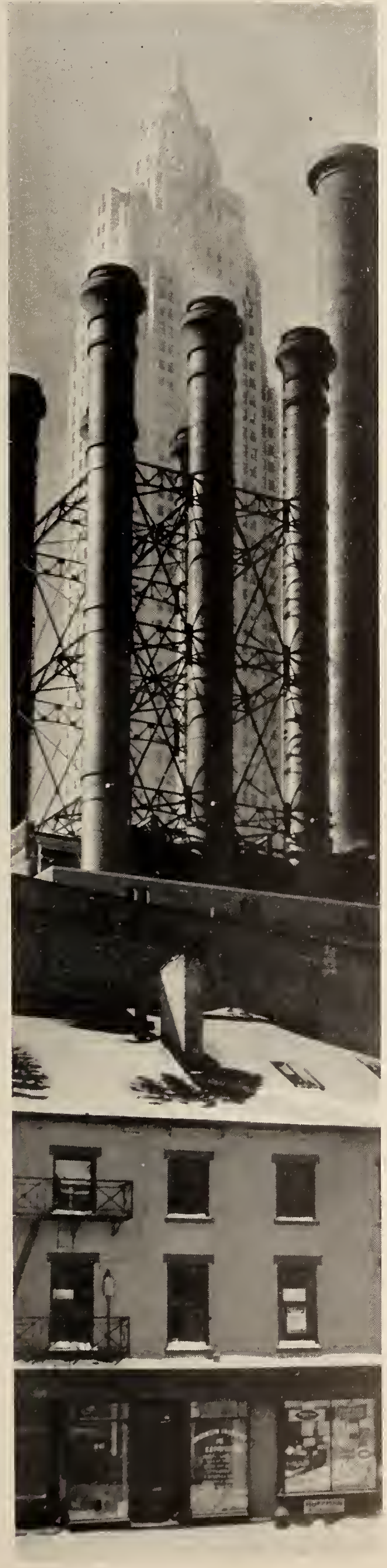

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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Closeups—What filmers are doing

By the time you read this, Herbert E. Knapp, ACL, the lucky guy, will be far from his home in California, once more in the Society Islands which he loves so well. Last year, with a base at Papeete, he passed six months roaming around Tahiti and some of the outlying groups but shot only a few hundred feet of film. Most of this was badly damaged because of inadequate storage facilities. Now, after months of careful planning on innumerable details, he is off to the Islands again, armed with two cameras, a dozen or so lenses, filter equipped, two light meters, 1500 feet of 16mm. panchromatic and more than 5000 feet of Kodachrome. But, most important of Mr. Knapp's thoroughgoing preparations was an imaginative and well integrated filming plan, based on his earlier experiences and study. In it, the idyllic settings and scenery of the South Seas have been well regarded, but the primary concern throughout is very wisely the human interest of Polynesia. Now that we've made you just as jealous and unhappy as we are, we're going to try and forget all about the long wait to see the film.

If, like Tracy Q. Hall, ACL, of Los Angeles, you suddenly find yourself headed for Iran (Persia), it might be well to know in advance a little about the regulations governing movie making tourists in that country. It seems that Mr. Hall ran into some difficulties, so we have checked up on the matter. Here, on the authority of the Turkish Embassy to the United States (which is in charge of Iranian interests), is the official report: (1) you must obtain, from the consul who grants your visa into Iran, a permit to carry with you a camera or motion picture camera; (2) you must declare before the customs authorities on entering Iran that you will take out of the country with you when you leave these same cameras or motion picture cameras. Mr. Hall, on his own account, advises that it is best not to consider a visit to Persia in the summer months.

Clothes for the South

A movie maker we've been meaning to tell you about is William Keasler, ACL, who makes his home in Chicago—when he's home. A great deal of the time he isn't there, since his job as a Number One pilot with American Airlines keeps him pretty much on the move. Right now his run is the non stop between Chicago and New York, which gives him a little over four hours in the air, then a day in Newark, four hours back to Chicago and then a day or so at home before the next flight. It would do your heart good to see pilot Keasler bring down a big, gleaming Douglas flagship right on the line! "Easier than driving a car," he says. Matter of fact, it was because he found good movie making wasn't quite so easy as he thought that he has really gone off the deep end about the hobby.

The proverbial busman's holiday was as nothing compared to the enthusiasm of Harmon (N. Y.) Lodge No. 70, Brotherhood Railway Carmen of America, at a recent premier screening of *Roundhouse to Roadbed.* Filmed for the fun of it by Frederick G. Beach, ACL (himself a rabid railway fan), this one reel, 16mm. monochrome record picture tells a pleasing and graphic story of the stabling and care of New York Central's giant Hudson type locomotives, as they come rolling in from the West and give way, at Harmon, to electricity. Accurate and exciting sound effects, backed up on occasion with suitable musical accompaniment, add immeasurably to the film's interest. It was in appreciation of the unflagging help and cooperation of all hands at the Harmon Yards that Mr. Beach gave the film its première at a Christmas party arranged by the lodge for children of the Harmon staff. In this pleasant privilege, he was assisted by two other local devotees of the Iron Horse—Charles J. Carbonaro, ACL, and Robert F. Gowen, ACL.

At the Christmas season each year, the flood of greetings which comes to the League's staff from the world around gives us a pretty grand feeling. Our one regret lies always in the fact that we can't reproduce them all in Movie Makers. But we *can* say "Many, many thanks!" from all of us.

Of course, there are many cards prepared in still photographic form, which suggests usually some close, sincere interest of the sender. Occasionally, there comes along one shot right in movies, and this year it was O. A. Zahner, ACL, of Webster Groves, Mo., who rang the cinematic bell. Complete in a hand turned viewing device, he has sent a greeting to Movie Makers which pictures, on a strip of 16mm. film, each of the Zahner family in pleasant and characteristic activity.

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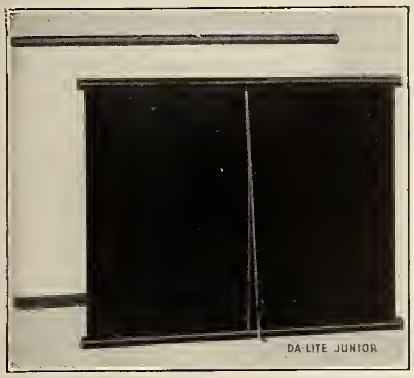
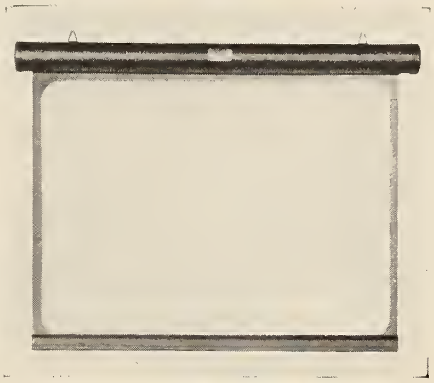


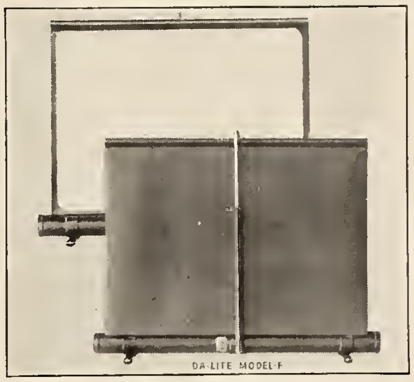
DA-LITE JUNIOR MODEL

This inexpensive unit has the same highly efficient glass-beaded surface as the costliest screen in the Da-Lite line. It may be hung against the wall or set up on a table. 4 sizes from $2.50 to $6.00.



DA-LITE MODEL B

The Model B may be hung from the wall or from Da-Lite Super Tripods. The screen is mounted on a spring roller enclosed in a sturdily built metal case. 12 sizes from 22" x 30" to 63" x 84" inclusive. Prices range from $8.00 up.



DA-LITE MODEL F

This model houses the screen in a tubular metal case with rubber tipped feet. It has the same single collapsible rear support as the New Deal. 6 sizes, 22" x 30" to 52" x 72" inclusive. From $12.00 up.

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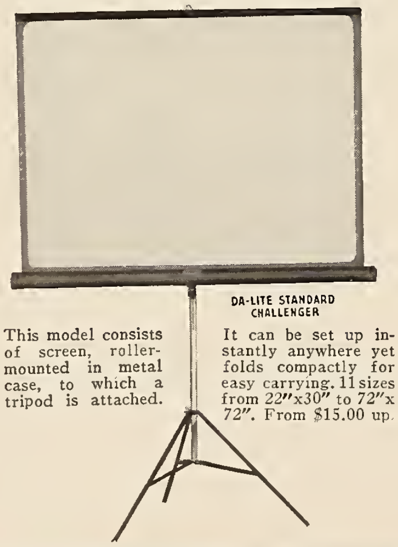
DA-LITE MODEL C

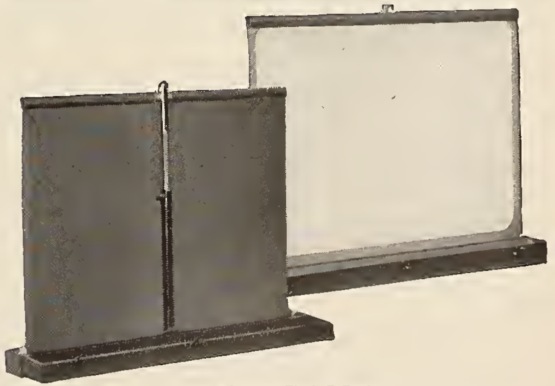
A practical model for large audiences. Mounted on spring roller on back board, equipped with brackets for hanging on wall or on Da-Lite Super Tripods. 8 sizes, 6' x 8' to 12' x 12' inclusive. Without metal cover from $45.00 up. With cover, from $53.00 up.



DA-LITE STANDARD CHALLENGER

This model consists of screen, roller-mounted in metal case, to which a tripod is attached.

It can be set up instantly anywhere yet folds compactly for easy carrying. 11 sizes from 22"x30" to 72"x 72". From $15.00 up.



DA-LITE NEW DEAL

Mounted in a sturdy leatherette covered box, this Da-Lite table model can be erected quickly by simply raising the collapsible rear support and hooking the screen over the goose neck. The support locks automatically in place. 10 sizes, 22" x 30" to 72" x 96" inclusive from $15.00 up.

YOU will be amazed at the realism which results from the more brilliant illumination made possible by Da-Lite glass-beaded screens. Every shot is brighter and clearer. Kodachrome and Dufaycolor snow scenes are especially beautiful, for they are brilliantly lighted, yet there is no sparkling or glare. The beads are *guaranteed* not to shatter off. Da-Lite glass-beaded screens are available in many styles (a few of which are shown above). See Da-Lite Screens at your dealer's today or write for free literature! Da-Lite Screen Co., Inc., Dept. MM., 2723 North Crawford Avenue, Chicago, Illinois.

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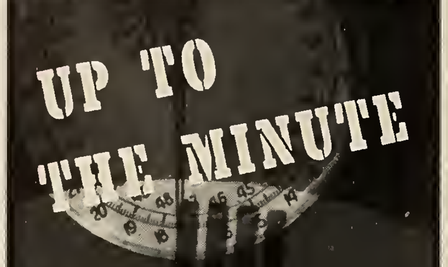

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A cine album

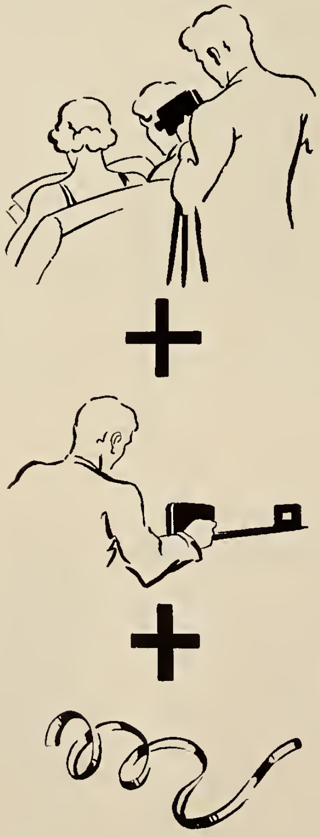
DUNCAN MacD. LITTLE, ACL

WHO has not many odds and ends of film? We have our full share, some of them photographically good, others depicting dear friends or relatives, all of too intimate value to be discarded. However excellent they may be individually, however we may treasure them, they do not tie together, and long we puzzled over what could be done to make a finished film from them.

Then came an inspiration. Perhaps it was prompted by some chance remark of a friend, or maybe by some critical comment of the wife's, but the idea seemed good, it was tried—and it worked. We made a whole reel that "clicked," that folks like to see and which many have seen over and over again.

About a dozen or fifteen of those odds and ends were selected, all from our first few months of work with the movie camera. Then, just as with your own first efforts, most of the results were merely snapshots. We had not yet learned the technique of continuity.

Among those odds and ends were scenes of a two hundred piece brass band leading a great parade of the American Legion, one of the famous Marne taxis in that same parade and a band of "Indians" from Arizona, members of the Legion. Then came Niagara Falls in the icy grip of winter, our nephew and niece, some friends on a street corner and shots of relatives—our earliest attempts at filming interior scenes under artificial light. Nothing very connected in that collection!



Here are the steps that make album "stills" come to life

First, we made two enlargements of the opening frame of each shot. One was two and a quarter by three and a quarter inches, while the other was just the right size to fit the easel of a small title board. Next we mounted the smaller prints in an album (one picture on a page) and wrote an appropriate title beneath each picture. Then we set the larger prints in the title board and ran off about three feet of each.

Having done all this, we called in a friend to act as cameraman, and the business of tying together our odds and ends began. The finished film runs as follows:

We are seen seated upon a sofa before the fire, with the album in hand. This I show to my wife, letting the camera register the title, *Our earliest pictures.* Then I turn a page or so, passing several pictures, and pause at a certain one, the first of our enlargements.

The camera angle is then changed, to point between our heads from the rear, showing a bit of us on either side, the picture in the album with its title being centered and plainly visible. The film then cuts to the movie copy of the larger print of the same scene and, finally, to the motion picture of that particular scene. When the first scene is through, we return to a view of us turning over more pages, to repeat the sequence with each of the dozen or more odd shots; naturally, the camera angles of the shots taken of us looking at the album are varied as much as possible to avoid monotony.

Each picture first is seen upon the page of the album, it next fills the entire screen, with no part of the album showing, and then it suddenly comes to life. The result is quite interesting — much more so than such a series of odds and ends ever could be if they were introduced only by captions.

Any number of similar methods can be applied. The nature of your odds and ends will suggest the best plan to follow in your own case, but the general procedure will be the same.

But be sure that the enlargement is of the very first frame of the sequence that is to follow (even if to bring this about you must cut away many frames in some cases). If this is done, the picture in the album will come to life smoothly and without any awkward hitches. If that fails to happen, then half the magic of the scheme is lost.

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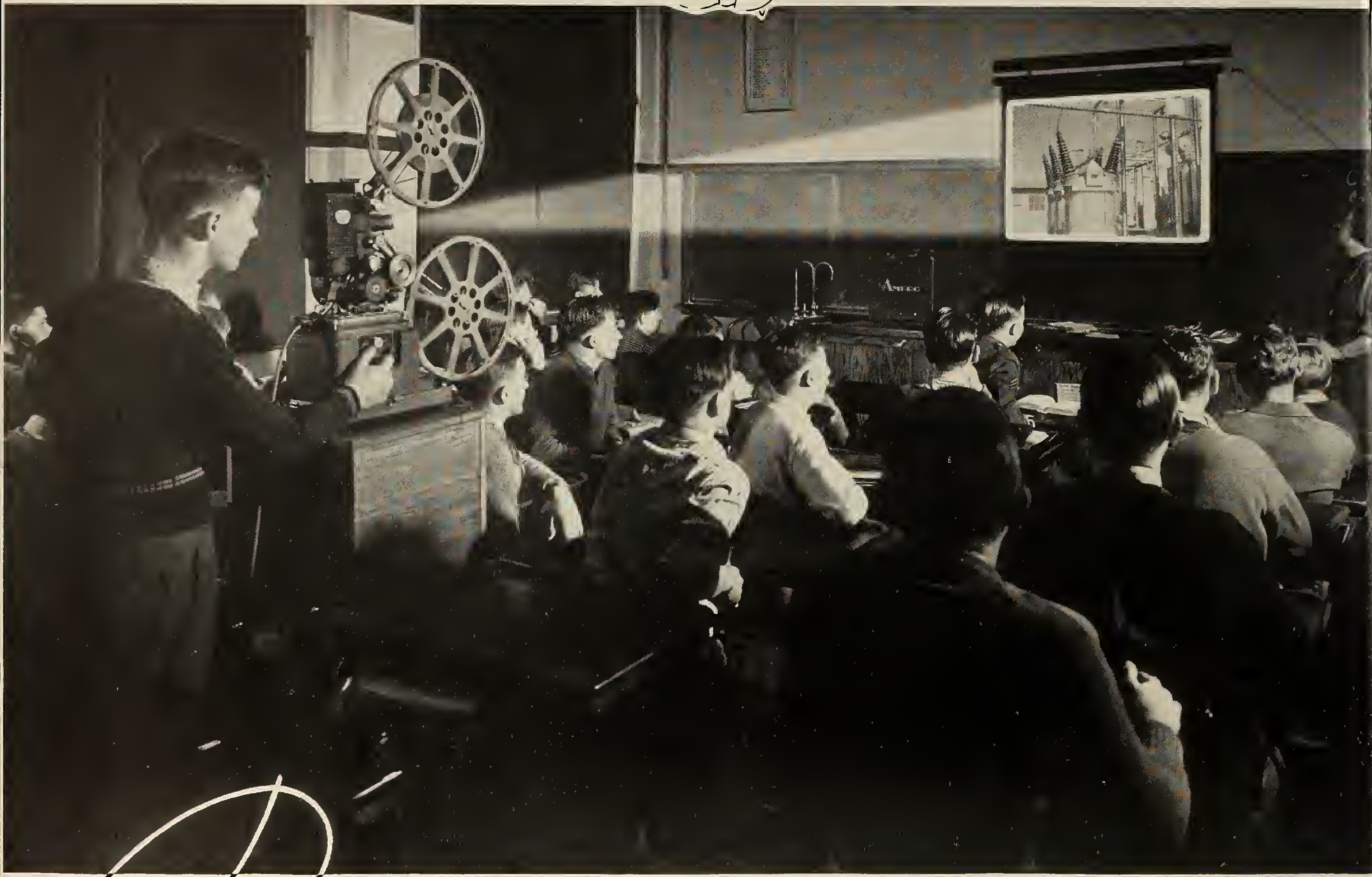

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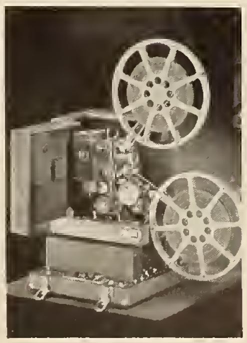

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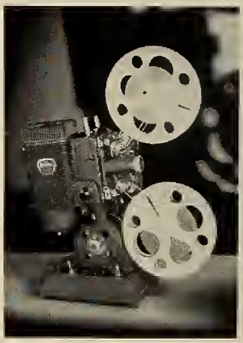

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Veteran standards

According to all indications, movie making is increasing very rapidly. The newcomers now probably outnumber the old timers, which means, in practical effect, that the body of accumulated, common experience is in danger of spreading very thin. The recruits have to learn those things the older hobbyists have found out, and they learn them too often either alone or from fellow recruits.

The trial and error method of finding one's way about an art is exciting, but it is likely to be very costly, as the pioneers in personal movies have discovered through the years. It would indeed be unfortunate if the collected knowledge of the pathfinders should fade away and if each new wave of cinematographic interest should carry no shipload of inherited wisdom.

The prime responsibility for keeping this collective knowledge available to new filmers lies upon the Amateur Cinema League, from whose headquarters should very properly come a steady stream of specific and time tested counsel. The directors of the League are aware of this responsibility and have seen to it that the volume of service is as generous and individually definite as the League's resources will permit. But this effort is only a fraction of what is required.

No matter how well planned and executed may be the performance of any international information center, the world learns best by common counsel. Those heroic, miracle working women who established in pioneer communities a gastronomic tradition that no amount of urban fripperies and fallalls in cookery has been able to dim, did not learn their amazing art from books. They taught each other, from mother to daughter and from neighbor to friend. What the cook book said was merely a kind of spring board, from which the inspired poet of the pots and pans leapt off into the upper regions of culinary accomplishment.

So must the contact of experienced filmers with tyros serve the cause of better movies. What can be done by correspondence with League technicians is only a small part of the teaching that will be given by word of mouth, hundreds of miles away from League headquarters, when the man or woman who is wrestling with the first complete film says to the movie maker of experience, "There must be some way of doing this, and I'm sure you know how, because, in that last film of yours—."

Now, certainly, is the time for all good veterans to come to the aid of their art. There are standards, standards that have been forged painfully out of mistakes and failures, standards that are the precious possessions of conscientious movie makers. These must be shared with the great army of new filmers, if the progress of the eighth art is not to be overwhelmed by ignorance and a dark age of cinematography is not to blot out what has been done so very recently.

However pleasing a quantitative advance may be to those who sell the tools of movie making, it is the qualitative forward swing that has real importance. It is precisely that qualitative emphasis that must be placed now on personal movies. To this task must rally the veterans, for they are the true teachers.

UNUSUAL FILM SUBJECTS

by the late **HIRAM PERCY MAXIM**
Founder of the Amateur Cinema League

THROUGH *the courtesy of its possessor,* MOVIE MAKERS *has been permitted to present this unpublished manuscript by Mr. Maxim, who wrote it shortly before his death for the purpose of encouraging persons in search of a hobby to undertake movie making. As a memorial tribute to the League's Founder on the second anniversary of his death, which occurred February 17, 1936,* MOVIE MAKERS *publishes this characteristic expression from the man who established organized cinematography.*

I KNOW a man whose hobby is making bust portraits of cows. He also makes portraits of horses, mules, pigs, chickens, dogs and cats. He specializes on cows, although I have noted that disreputable appearing mules also appeal to him. He is a very busy and hard working man with heavy responsibilities. Had he not his hobby upon which to exercise his sense of humor, I firmly believe that the poor fellow would have broken down years ago.

He selected cow portraiture as a hobby purely by accident. He began quite aimlessly by making ordinary snapshot still pictures of cows' faces. His pictures really are bust portraits, for the cow's face fills the whole field of his pictures. Looking over a number of these portraits, one acquires an entirely new point of view regarding cows. Cows have thoughts, and they express these thoughts frankly, with a total absence of self consciousness. It was not very long before my friend noticed that the changing expressions that float across the face of a cow were worth recording. But they could not be caught by still photography. A motion picture was needed. He purchased a cine camera and proceeded to take motion pictures of the countenances of cows. The films he made send his most cynical friends into gales of laughter.

In case, gentle reader, it has not occurred to you, let me remind you that the expressions that come and go on the face of a cow, under properly designed circumstances, are not at all what you would expect. The cow possesses a perfectly frank and honest mentality. There is absolutely nothing of the subtle in the creature's makeup. What the cow thinks and feels she discloses unreservedly in her face.

One of the films that this hard working business man has made begins by disclosing a very complacent, motherly sort of cow reclining in a pasture, comfortably chewing her cud. The cow contemplates the approach of the photographer with calm and kindly interest, and it is apparent to the spectator that he is regarding an eminently respectable, pleasantly disposed and rather good looking cow. When this preliminary idea had been conveyed to the spectator, my friend confronted the cow with a mild disturbance of some sort over toward the right. He followed this with another mild disturbance over toward the left. This astonished the cow, and she showed it on her face. She pricked up her ears at the first disturbance, regarding the development with frank amazement. When the disturbance shifted to the left, she turned her head in that direction and gazed with increased amazement, still munching her cud, albeit a bit absent mindedly.

After this astonishment business had proceeded the proper time, the disturbance was shifted back to the right. Again the mystified cow turned her head in that direction. This time, Mrs. Cow became concerned. She swallowed her cud abruptly, gazed in horrified astonishment a moment and then decided to get up on her feet, her thought obviously being that a time seemed likely to come in the immediate future when it might be wise for her to vacate the premises. As the cow arose, the disturbance must have been shifted to the spot where the camera was located, because, having arisen, the animal fastened her eyes directly upon the spectator, registering stark amazement and reproach in every line of her face.

This little action is exquisitely funny and immensely diverting to the most sophisticated. When one has viewed the picture exactly as it occurred, my friend repeats it, taking advantage of the cine projector's ability to alter the tempo of action. The result is convulsing. One laughs until the tears come. From contentedly chewing her cud at the leisurely rate at which a cow chews, and from slowly turning her head toward the first disturbance, she ascends to a frantic tempo where her chewing is as rapid as that of a squirrel in a desperate hurry. The second time she turns her head, it is with a suddenness and a vigor that no cow was ever known to exhibit; and, finally, when she ends up her chewing instantaneously, gulps down her cud like lightning and gazes intently into the eyes of the beholder, one laughs in spite of one's self. It is difficult to imagine a funnier picture.

I submit that the fellow who made these pictures had a perfectly gorgeous time doing it. I am fully persuaded that he forgot his business problems completely. He is the fortunate possessor of a valuable hobby, and this hobby keeps his mind clear, his body healthy and his outlook upon life cheerful.

Two other hard working business men of my acquaintance selected photographing water for their hobbies. Now, water is not unique. All of us encounter it in one form or another every few minutes of our daily lives, and yet these two chaps developed two points of view which made two extremely interesting pictures. I know that they also forgot a lot of trouble while they were making them.

One made a cinematic picture of ordinary water flowing out of an ordinary faucet, water leaking out of a split pipe, water shadows on a stone wall, rain drops falling on a pool of still water, various lighting and shadow effects on water, which presented the most amazing patterns, some of which were very beautiful indeed.

The other fellow entitled his picture just plain *Water*. He starts at a tiny rivulet which joins a tiny spring; this spring discharge joins a little brook; this brook joins a large brook; this large brook joins a little river; this little river joins a big river and the big river joins the great ocean with its rocky shores and crashing surf. As one witnesses the idea unfold upon the screen, one is impressed more than is explained easily. Both of these men had professional occupations and weighty matters to worry about. I am sure each was better in his office and in his home because of his hobby.

A very funny reversed picture is one I have seen of a person whom nature has favored with a very expressive countenance. He smiles easily and broadly, frowns easily and fearfully and looks serious heavily. A man with

[Continued on page 82]

SNOW TIME SCENES

Cinematographic problems that outdoor athletic events offer

SIDNEY A. DIAMOND

THE recent wave of interest in winter sports in this country assures movie makers of plenty of action material during the snow season. Skiing, sledding, curling, ice skating and snowshoeing offer beauty and grace or light humor and broad farce, depending upon your taste, and it is just as easy to make a personality reel with winter sports as background action as it is to film the family gardening or going on picnics.

Even if you can't spend a week at Lake Placid, Sun Valley or the Swiss Alps, you still will find cine material. Get your friends on their first skiing lesson, the former member of a ski team trying a jump on the one hill on the golf course or the neighborhood boys skating on the pond. You will find an audience interest that will repay you for every second spent in tramping in galoshes through the snow.

When the sport (winter or summer) is a competitive one, the basic rule is to set the camera high and, if this is not feasible, to try to shoot up from the ground. Shooting from a high or low setup prevents a group of players from appearing on the screen as a jumbled mass in which the few persons nearest the camera block the view of the rest. This is of special importance in competitive sports because there are spectators present. If players are shot against a crowd, they will be difficult to distinguish on the screen because of the similarity of tones. Keeping the camera either high or low assures the presence of a neutral background which automatically will dramatize the contestants.

Perhaps the winter sport that is easiest to photograph is the one which is also the most breath taking—ski jumping. A hill opposite the jump is a good vantage point for a long shot giving the entire setting. Then try for a close shot from the side, which will permit following a jumper down the slide and into the air. A telephoto lens generally will be very helpful and a smoothly working tripod head essential. Try shooting a couple of jumps in slow motion, taking the scene from the side, and the true beauty and grace of this sport will be preserved in a sequence that you will treasure.

An unusual and very effective position for a ski jumping shot is just under the lip of the slide. Point the camera up and, as the jumper floats into view, follow him through the air, down to a landing on the slope. Keep shooting until he has come to a stop, either in a graceful telemark or an ungainly spill. His bad luck may be your good fortune in presenting you with a spectacular shot.

Exposure is the most acute general problem that troubles the photographer. Our adaptable eyes have much more latitude than any motion picture film, and it is during the winter that they are particularly likely to play their troublesome tricks. If there is no snow, the light available should be determined carefully by using an exposure meter properly, or it should be estimated most cautiously. The sun's rays fall more obliquely than in summertime, and the resultant shadows are more tricky. Naturally, one will guard against underexposure.

This does not take into account the high reflecting power of snow and ice, and allowance must be made when they are present. Because these conditions are so variable and difficult to estimate, unless the eye is very highly trained, the importance of a reliable exposure meter cannot be overestimated.

When you use a photoelectric meter, if you allow the direct rays of the sun to shine on it, you will get an incorrect reading. Similarly, if the strong reflected glare from snow or ice hits the cell, it will throw the reading off unless you are shooting a bright area directly in front of the camera. A good plan is to stand so that the sun is over your shoulder. Then sight the meter at a scene equivalent in brilliancy and color to the one which you are planning to photograph.

Even correct exposure generally will give disappointing results when the picture includes broad expanses of snow. Undulations in the surface will not show up, and ski tracks are likely to be invisible. This can be avoided by placing the camera in such a position that the scene is lighted from the side. There will be further improvement if you shoot either early or late in the day. Not only will human figures, trees and other subjects cast full shadows, but each crystal of snow will be outlined by the low rays of the sun. The film will record the texture of the surface rather than the unrelieved blank white which characterizes most snow scenes made in the middle of the day. Because of the restricted latitude of Kodachrome, no exposure will record details well on bright snow and at the same time on people in dark clothing. One must decide which is to be favored.

Black and white winter shots often will be considerably improved if filters are used in photographing them. Shadows on snow tend to run into violets and blues, because of the high reflection of the surrounding snow areas, and even panchromatic film is more sensitive to the blue end of the spectrum. Hence, a yellow filter or one of light green color will be helpful in giving the correct rendition. Because of the greater contrast obtained, the results

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Heimhuber from Monkemeyer

Catch incidental snow sport action for a background

THE WHY AND HOW OF TITLES

Reasons for and ways of putting words in films

JAMES W. MOORE, ACL

A factual caption spoils a reaction shot such as this

Black Star

SUPPOSE that you had a shiny new automobile, the first of your lifetime! Suppose that miles of good highway stretched invitingly from your doorstep. Yet, you wouldn't climb into the car and try driving off. (At least, we hope you wouldn't.) You would want some simple instruction first, some guidance in the fundamentals of what to do and what not to do.

It is our idea that about the same situation exists when the beginning movie maker first looks toward the matter of film titling. He has the car (his camera and a simple titling device). He has the highway (rolls of good pictures as yet untitled), and we are quite sure that he has the natural desire to see titles in his films; yet, lacking guidance, he wisely hesitates to take the first simple steps. How does one start? What does one write, and how and when? What, in brief, are the fundamental guides for a successful adventure into the interesting realm of title writing?

First off, we ought to know why or when to use titles in our films. There are a number of answers to this one, but probably the most important of them is that answer which we all know to start with: *Use a title where information is necessary to make the immediately succeeding scenes understandable.* In other words, use titles to present facts, to give names, dates and places, to help tell the story. As a start, we shall want to know the subject matter of the film as a whole. So we shall give it a name (lead title) which tells what it is all about. That will be something, anyway, and it is easy to do. Such identifying lead titles are *A Day at the Beach*, *Bobby's Fifth Birthday*, *Our Vacation—1937* or *Family Christmas.* In writing them, the beginning movie maker is taking the first natural step along the pleasant path to well titled films.

Subtitles, too, are suggested most often by the need for facts, for information of one kind or another. We want to record for ourselves and for our audiences the Who, What, When and Where of our various films. We take a cruise to the West Indies, or make a trip through the National Parks, and try to film good sequences of all the highlights. But we can't shoot it all—from here to there to the next place until we get back home—and we would not want such detail even if it could be had. So there are gaps in our story of events, shifts of locale in our settings and backgrounds. We write a subtitle, then, explaining these matters. Of such a kind are those captions which read *Havana—1400 miles from New York; The Grand Canyon, more than a mile deep; Our next stop was Jamaica; We visited the Geysers; The Myrtle Bank Hotel; We swam at Bournemouth Baths.*

Now, these subtitles and others of their kind are all well and good, *if* we think only of the primary reason for the use of titles—to supply information. But there are other reasons as well, and the second one in importance reads something like this: *Use titles to make your films interesting.* One doesn't have to be an advanced student of the motion picture to see that plain, unadorned facts, plainly stated, do not tend to contribute interest to the films they explain. For one thing, there is always the tendency that they might become too factual. As a test of this danger, one need only ask himself if the facts offered in a certain title are the kind of thing that he would tell his friends when discussing the subject. In your enthusiasm for the West Indies, you simply don't care whether Havana is 1400 or 1600 miles from New York! In seeking to recapture the wonder of the Grand Canyon, one doesn't try to tell the story in statistics! Except in rare cases, facts and figures are definitely *not* interest arousing. Thus, the film in which they are used too freely inevitably will begin to take on some of the dullness, the lack of interest, inherent in plain facts.

But the use of titles to arouse interest, to increase entertainment, need not be in contradiction to their use to supply needed information. One may, with a little care, introduce the necessary facts in such a manner that their presentation becomes effective and stimulating. To do this, we should try first to eliminate unneeded statistics and, second, to adorn those left with some dramatic appeal. Let us experiment on a few of the subtitles suggested earlier: *Havana—from gray skies to blue seas; The Grand Canyon — deep wrinkle in Dame Nature's aged face; England meets the In-*

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THE CLINIC

Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

End title A film recently screened at League headquarters concluded with a novel title, in which there first appeared on the screen a rapidly whirling object. When the object suddenly slowed to a stop, one could see that it was a four hundred foot reel, on which the words, THE END, had been lettered in white. John J. Klaber, ACL, who made the picture, reports that he was a bit puzzled at first as to how he could make the reel stop so that the lettering would be in the correct position. He finally hit on the idea of filming the whole thing backward with the camera upside down. That meant that his reel was motionless at the start of the shot and that the lettering was upside down. A few seconds were allowed for the audience to read the title, and then the reel was rotated with increasing speed to obliterate the lettering on the screen. Of course, the film was turned end for end when it was spliced into the picture. The letters for the title were cut from white paper and were pasted on the reel with rubber cement.

Negative fades The procedure for making fades when the negative and positive system is used requires that the negative footage of the fade out be bleached progressively lighter so that, when the positive print is made, which reverses the values, the footage will grow progressively darker, producing the fade. A solution for bleaching the negative for this purpose may be made as follows. To one gallon of water, add three quarters of an ounce of sulphuric acid drop by drop, in order to avoid violent chemical reaction. Add to this solution sixty two grains of potassium permanganate and dissolve it thoroughly by stirring. A test will show the length of time it takes to bleach a small piece of negative completely. This time is divided by the number of frames desired in the fade, and the result will be the rate at which the film end is gradually immersed, frame by frame, into the bleaching solution.

Identification "I have a positive method of identifying my film in the event it should become accidentally separated from its carton at the processing station or in the hands of the dealer," writes P. A. O'Connor. He explains that, on the top of his camera case, he has attached a five by seven inch card on which is lettered his name and address. As he reaches the last one or two feet on a roll of movie film, he shoots the cover of his case, thereby registering his name on the roll. He also finds the idea useful for his miniature camera films.

Cosmopolitan-Metro Goldwyn Mayer

Mobile backgrounds can be adapted for amateur close shots

Tropical light In spite of many fantastic stories to the contrary, it would seem that there is no great magic in the light found in tropical countries. Reports from ardent photographic "boondogglers" bring fearful tales of "tricky" light, terrific overexposure, horrible underexposure and all sorts of formulae for correcting this deplorable situation. However, those who bring back really good pictures say that they used their normal method of judging exposure, a meter or an individual system as the case might be, and forgot about being in a different climate. It all boils down to the fact that bright sunlight on the beach is pretty much the same from a photographic standpoint, whether it is in the Caribbean Sea or on the Great Lakes.

Mobile backgrounds One of the little annoying problems that sometimes confront the careful movie maker is the selection of a proper background for a medium or close shot. The illustration on this page shows how simply and effectively the theatrical cameraman meets the need. A sheet of wall board, which may be placed behind the subject, offers possibilities for both color and black and white filming. Such a board might be painted light blue on one side and a maroon on the other. These will serve as a neutral or gray background with panchromatic films and offer a pleasing color tone for polychromatic filming. Another convenient and interesting background is a Venetian blind. Most of them may be detached readily from the window and could be suspended from a support or in a doorway. Varied and beautiful lighting effects may be had by placing the lamps behind the blinds and using the illumination thus secured as back light. Spotlights directed so that their beams come through the slats will simulate sunlight with surprising fidelity.

Focus Movie makers who have been accustomed to a fixed focus lens often feel apprehensive when they change to a focusing objective. They fear that the problem of setting the lens for each shot will be a difficult one and that their pictures will suffer as a result. However, the depth of field of the one inch lens is surprisingly large, and it covers a wide range, so that the danger of being much in error is not great. It is a good plan to have a depth of field table handy and to glance at it now and then until one has in mind a fair idea of just what tolerances his cine lens offers. League members may have a copy of depth tables for various lenses by writing to the Technical Department for it.

Gate cleaners Ordinary pipe cleaners make ideal ramrods for cleaning projector gates. The dust is most effectively removed when the machine is running, but set for still picture projection, and a stream of air from the lamp house is filtering through the aperture, blowing free dust away as the pipe cleaner loosens it from the edges of the opening. If the pipe cleaner is saturated with film cleaning solution or carbon tetrachloride,

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FILMING THE CARIBBEAN CRUISE WAYS

What the American Indies offer the movie maker

LILLIAN VON QUALEN

TRAVELING movie makers, in pursuit of pictorial subjects that are unusual and intriguing, will find abundant and varied hunting in the islands of the Caribbean. Those contemplating a cruise in this direction may be interested in a preview of "coming attractions."

The Virgin Islands offer an exceptional opportunity for contrasting contemporary life against a colorful historical background, and the glorious harbor of St. Thomas, first seen by Columbus in the 15th Century, will make an exciting introduction.

To speak for the vivid past, there are the unique pirate towers of Bluebeard and Blackbeard, Cowell's Battery, memento of the English occupation, and the old town of Charlotte Amalie, reminiscent of the Danes. St. Croix can contribute arcaded streets, old plantation houses, ruined stone mills and the store where Alexander Hamilton clerked. As mirrors of the present, you can record low cost housing à la New Deal, and, if you are lucky enough to be in St. Thomas at the time they are held, maneuvers of hundreds of planes. At St. Croix, you can film the processes resulting in Government House rum.

Strange looking Cha Chas, descendants of 17th Century Normans and Bretons, weave palm hats for the tourist trade and offer an interesting contrast, while, at Louisenhoj, Italian Renaissance villa of an American millionaire, you will find an original combination of the new and old, as well as one of the most memorable vistas in the West Indies.

Calls at the British and French islands of the "Little West Indies" probably will mean an orgy of Kodachrome and frantic efforts to tell the fascinating picture tale of the Windwards and Leewards in a paltry 400 feet. You should include that lively spectacle, inevitably staged at every island where your ship anchors in the harbor, the battle of the native boatmen for the opportunity to row the "gentlemanship" and "mistress" to and from shore. The bellicose competition of the owners of such craft as *Come All Ye Faithful* and *Lilly No. 2* provides the utmost in animation.

For some typical local color, there are the omnipresent diving boys, thrashing about in the brown skins that they wear, their cheeks bulging with American silver. And "pickneys" will run about, in focus, for adequate compensation.

St. Kitts, Montserrat and Antigua probably will be visited in rapid succession. On the first, home of Conrad's *Nigger of the Narcissus*, you will want to shoot the fortress on Brimstone Hill, an ancient outpost which has brought to St. Kitts the name, Gibraltar of the West Indies. Here, monkeys, which are supposed to abound around the ruins, should make sprightly cine copy, but, if they are too elusive, there is a delightful view from the walls. At nearby Montserrat, you will encounter the startling combination of red headed negroes with names like Sullivan and Kelly and a brogue to match. Houses cracked by frequent earthquakes, fields of cotton and a black sand bathing beach may interest you also. As soon as you go ashore at Antigua, drive to English Harbour, where Lord Nelson fitted his fleet for Trafalgar. The ruins of the old dockyard and Clarence House, Nelson's headquarters, still have a deal of atmosphere, while, back in St. John, for that bizarre touch, there is a bar located in the police station!

At Guadeloupe, your next port of call, the French influence is immediately apparent. Even the bandannas, tied in different styles, each with its special significance, have a certain chic. The drive from Basse-Terre to Pointe-à-Pitre, through fertile jungle country, is enchanting,

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Photographs by Laurence S. Critchell, jr., ACL

Camera in Trinidad can capture beauty and human interest

FLOOD LIGHTING BY INDIRECTION

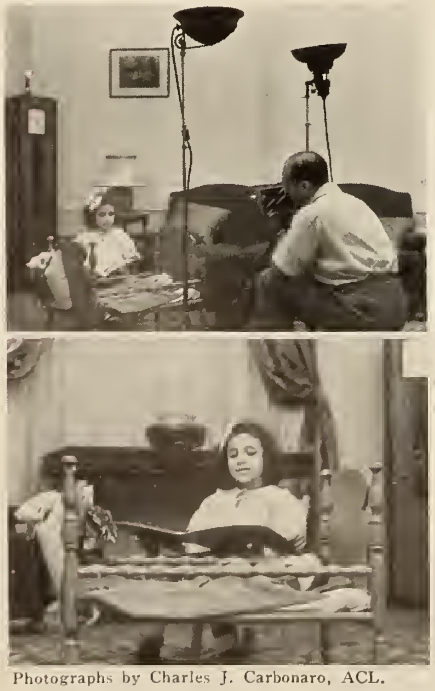
Brilliant methods for lighting home scenes, large and small

CHARLES J. CARBONARO, ACL

"ARE you going to keep the baby awake all night while you set up lights?" asked my wife as I was arranging the third lighting setup for a shot of our youngster.

I was in no mood for argument, so I packed up my equipment and went to the neighborhood movie theatre. As it happened, a Shirley Temple picture was playing there, and so I walked into the theatre with the hope of learning something about lighting movie scenes of children. And learn I did. I marveled at the cameraman's technique of lighting Shirley in soft, but brilliant, diffused light, and I persuaded myself that, although Hollywood did it with powerful and numerous lights, there was no reason why I could not do the same thing on a smaller scale.

This problem provided food for thought, and, in the course of worrying over it, I remembered the system of indirect illumination that I had used in photographing interiors in the days of my apprenticeship in commercial still photography. At that time, my lighting equipment consisted of one lamp only, and, when it was necessary to make a general interior shot, I would tilt the lamp upward toward the ceiling and thus obtain a soft, diffused type of illumination impossible to get with any other lighting arrangement.

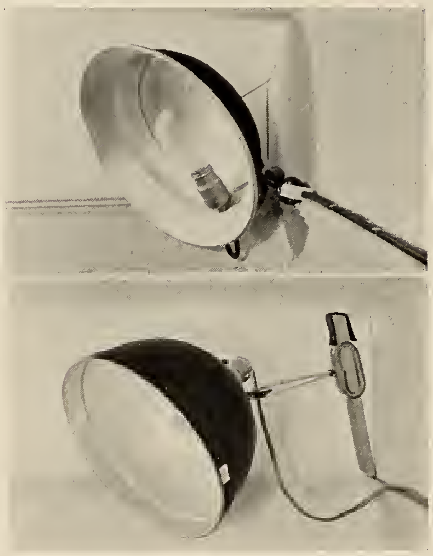


Photographs by Charles J. Carbonaro, ACL.

The setup for indirect lighting and a movie scene made by it

It is true that the exposures were very long, but, in those days, lenses were slow and emulsions were slower, while the light was considerably less powerful than that given by the No. 4 Photofloods now available. Nowadays, with supersensitive panchromatic emulsion and with lens apertures of *f*/1.3, *f*/1.5, *f*/1.9 and so on, one almost can photograph the proverbial black cat in the coal cellar at midnight. At least, I soon found that a No. 4 Photoflood in a suitable reflector, tilted toward a white ceiling, would give a good exposure at *f*/1.9 on supersensitive film with the camera running at sixteen frames a second.

Of course, if the room is very large, or if the walls, furniture and rugs are dark in tone, more light would be needed. One must always bear in mind that dark objects absorb more light and that, consequently, more illumination is required to get a good exposure in a scene where there is a predominance of darker colors. However, this problem is solved simply by adding more light in the same way. An exposure meter soon will indicate if the light is sufficient for your film, lens and shutter speed.



Above, Fig. 1 and, below, Fig. 2, showing lights near a ceiling

This type of movie lighting is especially advantageous in filming children, for it produces an almost shadowless illumination ideal for the purpose. No matter how dramatic a given type of lighting may be, if it creates strong shadows on the baby's face, you can bet your last cent that Mother will not be pleased with the pictures. Indirect lighting solved my problem by reducing the clutter of equipment in the room and keeping peace in the family while I produced a lot of footage of our baby.

Two shots made by lights placed at the corners of the ceiling

However, as she grew older, a new domestic crisis arose. Seeking new worlds to conquer, she attempted to climb the stands supporting the lighting equipment every time she got a chance. This brought considerable protest from my wife, and recourse to memories of early still work would not solve the problem this time. But, eventually, an idea did come to me: why not suspend the lamps from hooks, one in each corner of the ceiling and perhaps one on the lighting fixture in the center of the room?

I found two ways of doing this conveniently. One is to place in the upper corners of the room small hooks, such as those used for hanging pictures. Then a reflector is suspended from the hook, as shown in Figure 1. The other method is to use a small piece of wood, wedged

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DISHING UP FILM FARE

IRVING HARTLEY

Is your cine table set or are things thrown on?

WE were all assembled in the living room of the Carltons, who had just returned from a Havana cruise. All of us wanted to see the films they had made, because Carlton is an able movie maker and he never ignores human interest.

So, obliging Carlton tramped off to a distant closet and dragged forth his screen. Placing it on a chair at the end of the room, he spied a layer of dust on the surface of the box. A second trip into the interior, and the man of the hour returned with a dust cloth. Slowly and methodically, the dust was removed, and the screen finally was opened on the seat of the chair. Still another trek into the far distant reaches of the apartment, and Carlton returned laboriously toting a cumbersome case.

The projector, removed from the case, was carefully placed on a table in the center of the room, its cable was attached, and then, with grunts and groans, Carlton proceeded to crawl under the grand piano in quest of an outlet. Extricating himself after this successful venture, he returned to the projector and threw the switch. But, alas, the machine was dead!

A careful check revealed nothing wrong in the region of the projector, which necessitated a second dive beneath the piano. During this plunge, investigation was carried further and the plug was inserted more firmly into the wall outlet. Then, he again threw the switch, and this time it worked.

The lights were then turned off, and, after the projector was moved backward, forward, left and right, its light was finally centered on the screen. That accomplished, the machine was switched off and the room plunged into total darkness. Bewildering moments followed before a light finally pierced the blackness. Our host, stepping lightly over the cable, made his fourth exit, leaving us to furnish our own conversation.

Eventually, down the long corridor came the sound of approaching footsteps, and friend Carlton entered the room, sixteen small boxes of familiar one hundred foot reels supported between arms and chin. Piling them quickly on the table, he grabbed the uppermost box and removed the reel. With the dexterity of an old timer, he threaded the projector and extinguished the nearby floor lamp. The show commenced.

The first reels ran smoothly, ending, as might be expected, with the number perforations dancing hieroglyphics, followed by a dazzling white screen. Of course, the rewinding in each case was accepted as part of the performance. Then came reel ten! About midway in the reel, there was a sudden ripping of film. Carlton lost no time in cutting the switch. Again the floor lamp was turned on, and our host, with the customary apologies, hustled out of the room, to return in a few moments with his splicer. Unaccustomed as he was to rapid splicing, considerable delay was experienced. But the film was finally patched, rewound, threaded once again and, with no further mishap, the show continued.

After the films were screened, the usual congratulations were expressed and the guests departed. But, being one of the guests, I was behind the scenes, so to speak, and, from the remarks of the others, I learned that I was not alone in my fault finding. Surely, had you been one of us, you would have vowed never to imitate that amateurish performance.

Carlton's many one hundred foot reels certainly should have been edited. The material could have been cut to three 400 foot reels of intensely interesting screen entertainment. But my purpose is not to discuss editing, for that has been covered extensively and well. Let us assume that you have a picture, edited and ready for projection. Just how can one go about presenting this film smoothly and attractively, without building a projection room or attempting any other architectural innovations, usually impossible to the average movie maker?

First of all, you know, just as Carlton did, that friends will expect you to show your movies. Make the proceeding as pleasant as possible. Prepare the room for the showing before your guests arrive, even though that requires forethought. Knowing the number of guests you have invited, see that there are sufficient chairs to accommo-

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Irving Hartley

At left, projector ready for the show; at right, overlapping film on takeup reel after splice breaks

Recording the college

EDWIN SCHWARZ, ACL

A FILM record of the various activities on a college campus should have universal appeal. It can picture sports and student life in a way that will interest the public, it can present a unified résumé of campus affairs that will give undergraduates a better understanding of the college and it will bring back pleasant reminiscences to alumni.

Of course, the movie maker who is a student has the best opportunity to make a well rounded campus film. He has the advantage of being there during all of the college year. The movie maker who is visiting the campus for filming must consider the season, especially if the major athletic activities are to be included; it would be rather difficult to photograph football in the spring or baseball in the fall. In the case of the colleges in the snow belt, winter offers exceptional cinematic opportunities. For example, at Dartmouth, the Winter Carnival is the biggest event of the college year, and it draws several thousand visitors to enjoy the thrills of winter sports.

If you plan to visit a college to make a film, it is best to write in advance for any photographic booklets that might be available, to help you select subjects that lend themselves to your equipment and filming interests. This is wise, even if you are an alumnus of a fairly recent class, for student activities and facilities may have changed. This will help you in making an advance filming plan that will save you time and effort.

You can follow a student from his classes to sports

You might introduce the college town by a slow panorama from a tripod set up in the top of a tall building which overlooks the campus. Stop the panorama at one of the college halls to show some of the students leaving at the change of classes. Follow with a telephoto medium shot, also taken from the tower, and then continue the sequence with a scene of the same general action, but taken from the street level.

R. I. Nesmith and Associates

Next, follow one of the students as he walks to the library. By continuing with this technique, you can introduce the buildings and grounds to your audience and, at the same time, create a sort of continuity. You need not be timid about asking the students to act for you, as most of them will be exceedingly willing to help you.

Continuing with the introductory part of your film, you can follow students to other points of interest, such as the gymnasium, where it might be possible to take a few interior shots by daylight. The next step would be to present highlights of student daily life. Here, you can follow the same technique of introducing a subject. For example, if your trip is in winter, when the outdoor sports are in full swing, then follow one of the men to his dormitory. Next, insert a shot or two of a group of students standing near the dormitory entrance, just to indicate the passage of time, and then pick up your student actor as he leaves the dormitory with his skis or skates. Follow with sequences of skating or skiing and then insert whatever other sequences of extra curricular activities, intramural sports and eating club or fraternity life that opportunity offers.

Should you plan a visit on the day of an important football game, you will want to use a large percentage of your film on this event, and therefore it would be best to treat the scenes of the campus, college buildings and campus life as an introduction. Close the film with the sequences of the football game as a climax.

For those who are fortunate enough to live in a college town, a more comprehensive film will repay the effort, time and money spent. It would be wise to solicit the support of the college officials and, if you make a good film, it is possible that the college will want a copy of it. The alumni secretary can make good use of it. You may be surprised at the amount of cooperation you receive, as most administrators recognize the fact that a good film is a better advertisement than a bad one.

There are several ways of presenting the story of life at college. One effective method is to group all similar activities and present them as a film document. First, create interest by exquisite shots of the buildings and grounds. (Use a heavy filter for these scenes if you are working in black and white.) Then show the serious side of college life by a potpourri, or *montage* treatment, of the classroom work, the study in dormitory rooms, the research at the library, the final cramming and a concluding sequence on examinations. Then group the serious recreational activities, such as the dramatic clubs, and, from here, go to the purely social and sport activities, climaxing this part of the picture with sequences of the most spectacular college sports. Finish by showing a medium shot of the line of graduates receiving diplomas. This treatment provides a record in which each section of the film contains a separate arrangement of scenes.

Perhaps you would rather present college life by the more customary method of following roughly a chronological order of events through the seasons. You might begin such a story by fading in on a closeup of the rear license plate of a car from a distant state. Arrange to have the car

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Several bases for planning a movie of campus events

PRACTICAL FILMS

The non theatrical movie as used for various purposes

■ The possibilities for manufacture of plastic products from wood waste are pictured in *Sawdust Transformed,* a 300 foot, 16mm. documentary record in monochrome, recently completed by Fred Tomlin, ACL. The film was made in cooperation with and at the elaborate, modern Forest Products Laboratory, of the United States Department of Agriculture, located at Madison, Wisc. Mr. Tomlin hopes that this will be the first of a series on wood conservation. Treatment and script were the work of Mary Douglas Tomlin.

■ *The Seeing Task of the Silk and Rayon Industry* is the title of an ambitious and effective 1200 foot, 16mm. Kodachrome industrial recently completed by R. M. Hoot, of Philadelphia, Pa., for the Illuminating Engineering Society of that city. First presented at the White Sulphur Springs convention of the society held last year, the film has been duplicated in monochrome and is now being distributed widely throughout the silk and rayon trade as well as at regional meetings of the Illuminating Society. In the picture, Mr. Hoot has studied many of the fundamental needs for good lighting in this kind of manufacturing and has presented basic solutions of the problems.

■ Announced by the Cinema Laboratory as its first purely academic, classroom film, *New Books For Old* is the latest completed production to come from that active and effective organization at Western Reserve University, in Cleveland, Ohio. Dr. James E. Bliss, ACL, director of the laboratory, was in charge of production, under the supervision of Dean Herbert S. Hirshberg, head of the School of Library Science, where the film will be used. Filmed largely at the National Library Bindery Company, in East Cleveland, the picture follows a continuity prepared by Helen Hefling, of that company, which was based in turn on a treatment outlined by Pelham Barr, executive director of the Library Binding Institute, in New York City. Although designed primarily for use with a narrative accompaniment by the instructor presenting it, the production is adequately titled for independent presentation. Copies will be distributed by rental or sale through the Cinema Laboratory.

■ Centralized rural schools in New York State are the film subject now under production by Robert R. Graham, ACL, of Middletown, N. Y. In an effort to show the advantages offered by these schools, Mr. Graham is making a comprehensive cinematic survey of those centralized schools already in use, by whose example he hopes to stimulate further construction of similar institutions in the central New York area. The architect and designer of many of these schools, Mr. Graham is striving for the secondary purpose of selling his services for future school construction by means of this film record of his past attainments.

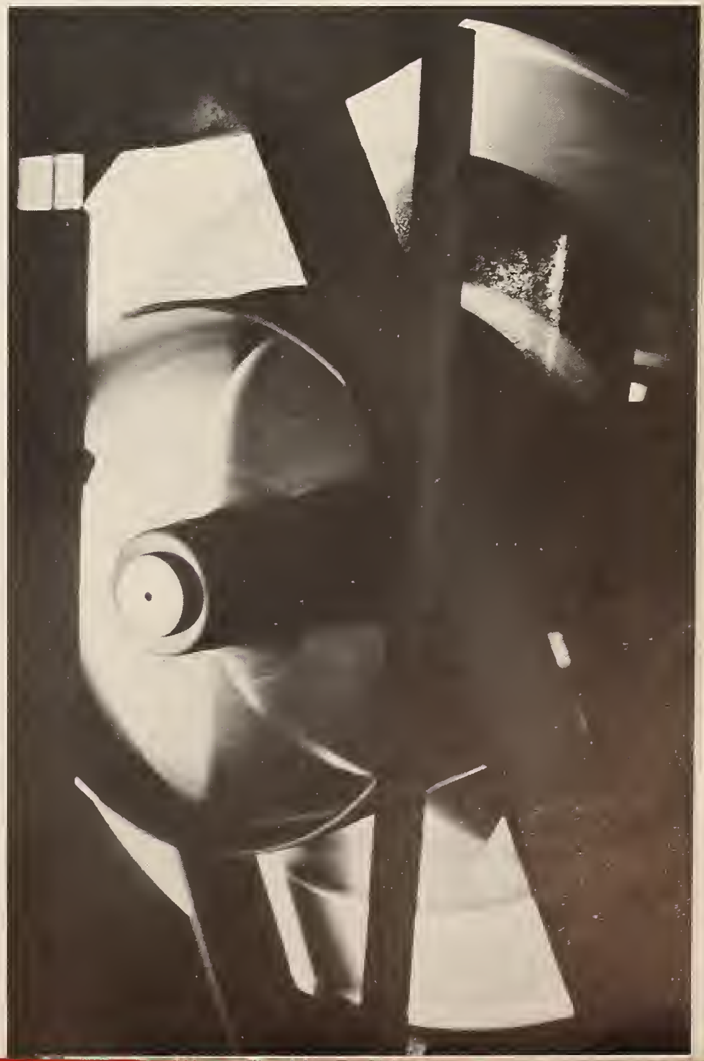
■ Treating the subject of feeble minded children with a touching amount of human interest and feeling, the 800 foot, 16mm. color film, *The Least of These,* Ten Best winner of 1937, by Ripley W. Bugbee, ACL, commences with a historic background and centers about the present day humane work carried on at the State Institution at Woodbine, N. J. Produced for Edward L. Johnstone, superintendent of the institution, and Dr. Lloyd N. Yepson, an authority who gives a running commentary as the film is shown, the picture has received notable praise from all of its screenings, and it has been suggested that "a copy be made and sent to the Congressional Library to remain there as a tribute to the great work being done at this institution."

■ Within a month after its première, the Ten Best winner of 1937 in the special class, *Richmond Under Three Flags,* was screened seventy three times to an aggregate of 11.000 people. This publicity cine document, which portrays the modern city of Richmond against its historical background of colonial and Confederate life, was produced by Waldo E. Austin, ACL, of Richmond, Va., and is done in 600 feet of 16mm. color film. It has been used extensively in connection with the bicentennial celebration of Richmond, and, among other important outside showings, the film has been screened at the Hotel Plaza in New York City for the Society of The Virginians.

■ Professor Jean Piccard, famous for his balloon ascensions into the stratosphere, plans to put his 16mm. camera to new use during the coming spring months, when he will photograph cloud formations from his position in a gondola far above the earth, reports Herman A. De-

[Continued on page 87]

William M. Rittase



Montage sequence of machinery is good industrial opening

ROCKVILLE CENTRE PRESENTS

President of a producing unit tells of his club's experiences

HARRY S. SMITH, ACL

"LET'S make real movies!"

Quite an ambitious suggestion for a group of young people! Yet. the Rockville Cinema Club, formed four years ago in Rockville Centre, L. I., was organized on this basis, and. since that time, the club has completed six feature length productions: *Death Ray*, *Going My Way*, *Song of Death*, *Broadway Interlude*, *East Coast* and *Notoriety*. The club has shot approximately 12.000 feet of 16mm. film and has arranged financially successful public showings upon the completion of each picture.

At first, the club's presentations were confined to screenings in the living rooms of members' homes, where a window shade stretched across four pieces of wood was used as a screen. However, before the third picture was completed, public interest in our work had grown, and a big demand for reserved seats made the "living room première" impractical; from then on, a local fire hall had to be utilized for several nights each year to accommodate crowds of over 500 people, and, of course, we soon learned enough to get a decent screen! Our film presentations that had started out as part of our hobby had become regular social events of the community, offering entertainment to people not actually connected with the group.

The Rockville Cinema Club, like many other producing units, not only affords its members the opportunity to discover their dramatic talents, but also is a fine outlet for creative ideas in story writing, building sets, lighting, editing, photography and a host of other arts and crafts accessory to producing a movie. Yet, it is not necessary to have elaborate equipment, "props" or an extensive wardrobe to enjoy this hobby and to achieve some measure of success in it.

Since our beginning, all of Rockville's feature length pictures have been shot on a simple 16mm. camera, fitted with an *f*/3.5 lens and mounted on a tripod. Our lighting units have been homemade, our settings the living rooms, attics and cellars of members' homes and the great outdoors.

Once in a while, we would go on location to an empty store on Main Street or obtain the use of a dentist's office after hours. In all cases, the backgrounds for our plots were kept simple and severe, although this did not seem to detract from the interest of our stories. It has long been our contention that it takes something else besides elaborate settings and trick photography to make a good photoplay—and we feel pretty sure now that we are right.

There are many problems to overcome and certain rules to follow in producing a picture, and our club has had its share of trouble. I recall that after shooting 300 or 400 feet of film on our first feature picture, *Death Ray*, we were plumb ready to give up and disband the club. But a letter to the Amateur Cinema League soon brought the necessary help on exposure, story writing, continuity and lighting; after a period of study, we were able to apply the fundamental rules given to us, and our picture progressed more smoothly.

Each meeting night, however, seemed to present new problems for which there was no answer in books. The hero would forget that last week he wore a gray suit, which now was at the dry cleaners; the heroine had acquired a brand new permanent wave since the last scenes were shot and now looked entirely out of character for her rôle; or the villain had to work late at the office that night, and production was held up until he could get home and have supper. But we did not discriminate between actors, technicians, director or script girl. Everybody had to dig in and work; even the leading lady was called upon to help the villain move an extra chair downstairs from the attic. There appeared to be no end to all the details that had to be followed so carefully, but, after all, we were doing something we really enjoyed, and problems were part of the fun.

The club, since its inception, has been able to hold practically all of its original members, seemingly a rather unusual feat in itself. However that may be, it certainly is a great asset in the operation of a producing group, especially when sometimes a photoplay is months in the making. We have been able to accomplish this by keeping the members' interest alive by regular weekly meetings, which must be attended without fail, and by setting aside certain evenings for writing stories and scripts. We have found from past experience that it is more practical to write our own stories, thus fitting them easily into our particular backgrounds, than to attempt plays which might demand elaborate settings and dramatic action that would be difficult for amateurs to achieve.

The meetings are conducted on a strictly "action basis," with as little time as possible spent on formalities. The theory that, if you keep the camera busy, you can hold the members' interest has worked exceedingly well in the case of this club. Almost without exception, we shoot from 100 to 200 feet of film each meeting night, and every member takes an active part. When they are not rehearsing their rôles or actually playing them in front of the camera, they are technicians and scene shifters. The heroine might hold a lamp or reflector while the camera is recording the villain plotting her downfall.

The cameraman may be called upon to step in front of the camera to play brief flashes of a butler's rôle, or the hero may be asked to help the director apply his makeup. Each of the members has ample opportunity to be associated actively with his club and, even after the completion of each picture, there is plenty to hold his interest—public presentations to be planned, newspaper publicity to be arranged and the many other details that are necessary to put on a real "first night performance."

Notoriety, the latest film to come from the club's camera, was eight months in the making. While not unusual in its treatment, it afforded the producers an excellent opportunity to experience production under new difficulties. Most of the exterior scenes (normally shot during the best daylight hours of the summer and autumn seasons) had to be filmed after 6:30 P. M. when lighting conditions were at their worst. To complicate the situation further, the script called for scenes in thickly wooded areas where there were heavy, overhanging trees. However, with a careful study of exposure, we were able to retain a fairly even exterior light throughout most of the picture.

Before the film was a little more than halfway completed, our heroine made plans which would keep her away from Rockville for at least six months. We had just two days to make all the remaining sequences in which she appeared. The last scenes of the picture were photographed immediately, and all necessary closeups and near shots were taken. After she had left, we made a few changes in the script, and we were able to complete the production without any serious errors in continuity.

I venture to say that, if any "retakes" had been necessary, there would have been no *Notoriety*.

Metro-Goldwyn-Mayer

Study of "Conquest" will reveal methods of creating glamour

THIS BUSINESS OF GLAMOUR

Mysterious cinematic quality can be captured with mechanics

KENNETH F. SPACE, ACL

THE majority of movie makers enjoy theatrical pictures as well as their own films, and those who do probably get more pleasure from Hollywood productions than does the average man who has no special information on filming technique. But, sometimes, when we go to the movies and see on the screen all the beauty that Hollywood can muster, we are slightly envious.

What is the attractive quality that they get in theatrical pictures, but which usually is missing in our own product? We have films of about the same sensitivity as those used in Hollywood; an *f*/1.9 lens on one of our cameras is the same thing as an *f*/1.9 lens in Hollywood; we can make fades, we can make dissolves and, as far as scenics are concerned, we can photograph the same landscapes. What makes the difference?

The answer is photographic glamour. At least, that is as useful a tag as any for the net result of numerous methods that theatrical cameramen use to create beauty on the screen. This is not to be confused with the personal glamour of the stars, which is achieved partly by makeup and costuming and partly by publicity. The type of glamour that we are talking about is a purely photographic consideration; it may be discovered in a scene of a tree as well as in a shot of Marlene Dietrich. It's that third dimensional quality in outdoor scenes which include nice cloud effects; it's the softness and brilliance of the closeup shots; it's the glistening hair, sparkling eyes and velvety skin of the actors in indoor scenes.

If we study our own films, we shall see that, in many cases, the exterior scenes are flat in the long shots and glaring in closeups, that there are harsh shadows across the faces of our subjects and that medium shots in the shade are dull and lifeless. Any one of us may ponder a moment and think, "Oh, well, I have only an amateur camera; I didn't spend thousands of dollars for equipment as they do in Hollywood." This may serve as an alibi but it is unjust to 16mm. and 8mm. equipment. It would be fairer to check up to see just what are the advantages of the Hollywood cameraman. I arrived at the following conclusions.

Outdoors, Mr. Hollywood uses:

1. Makeup on his subjects.
2. Filters to get contrast and to emphasize clouds in long shots.
3. Diffusion filters for closeups and long shots.
4. Reflectors of cloth or tinfoil to control light.
5. Sunshades of cloth, spread on hoops of wood or wire, to keep the sun's glare off faces by diffusing the light.
6. "Booster" electric lights for illuminating shady places.

After looking over this list, we ask ourselves, "What is there that we can't get?" We will skip No. 1, since we want our subjects on the screen to look as they do in life and since our scenes are not subject to such extreme magnification as in theatrical movies, and we will pass by No. 6 as being nice but not necessary when we have *f*/1.9 lenses and fast film at our command. Then we find, to our surprise, that, for a couple of dollars, we can achieve the most important means of creating photographic glamour. A medium yellow filter will give us nice color contrast and cloud effects, and a little effort in avoiding full front or flat lighting on our long shots will help the general appearance of these scenes. It pays to wait until we can move around so that our trees and shrubbery will be lighted from the side, or slightly from the back, to give the "rounded out" effect that is so pleasing.

A couple of sheets of "compo" board, three feet by five feet, one coated with matte white paint, the other with glossy white, aluminum or silver paint, will give us two types of reflecting surfaces with which we can reflect sunlight into shady places or on faces that are shaded by hats or leaf covered tree branches. A third board, covered with tinfoil, might be added for use when it is desirable to reflect a stronger shaft of sunlight on a portion of the scene.

Diffusing sunshades, to be used in taking closeups, are easily made by stretching cheesecloth or similar meshed material over wire frames or barrel hoops.

[Continued on page 90]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Polarizers reduced The prices of the Marks Polarization Plates, sold for photographic use by Kin-O-Lux, Inc., 105 West 40th Street, New York, have been reduced. It is said that this reduction, which includes unmounted plates, as well as those incorporated in the adjustable Polarator, manufactured by this company, is made possible by the increasing popularity of this aid to better pictures, so that greater production is effected with more economy. These filters reduce and control all kinds of reflections from polished or wet surfaces and also improve sky rendition in many cases.

New G. E. meter A photocell exposure meter of new design, adapted for all photographic as well as for certain other purposes, has recently been placed on the market by the General Electric Company, Schenectady, N. Y. Using a light sensitive cell, of the same type which is already well known, in the General Electric light meter, the new photographic meter has many interesting features. It is housed in a sturdy, composition case and is provided with a sliding hood which, when extended, provides a very effective means of limiting the angular field of view. In this way, extraneous light is excluded, while the included field is approximately that of the average lens. In the vertical direction, the angle is narrower so that the effect of strong sky light is corrected. The front of the hood carries a hinged flap; with this in position, the meter is used for brightly illuminated objects. If the flap is dropped, the scale reading is multiplied by ten, so that readings in dim light may be taken. In addition, the hood may be removed entirely, conferring an increased sensitivity but, of course, providing a much wider including angle. When the hood is not in use, it slips closely over the body of the meter itself, forming a protective covering for the scale and photocell. The scale is provided with several series of graduations, made easily readable by printing in red and black. The scale reads in foot candles and also directly in stop numbers for certain, widely used types of emulsions. For other emulsions, the foot candle reading is transferred to a sliding, circular scale above the dial for conversion into exposure duration and stop numbers. With the hood removed, the instrument may be used for measuring light transmission of negatives for comparison purposes, as a means of determining the reflection factor of flat objects or as a foot candle meter, for measuring incident light.

New Gutlohn catalog Double the size of the previous edition, the new Gutlohn catalog of 16mm. sound on film entertainment features and shorts will be welcomed by all substandard sound projectionists. Here will be found listed many full length features with well known actors, as well as a large number of short subjects, including musicals, cartoons, sports (embracing skiing, ice hockey and other winter sports), comedies, travelogs and other varieties, all carefully selected. This catalog will be sent to any reader of MOVIE MAKERS who writes for it to Walter O. Gutlohn, Inc., 35 West 45th Street, New York, N. Y.

Emil B. Meyrowitz The sympathy and condolences of the Amateur Cinema League and MOVIE MAKERS go in full measure to the relatives, friends and associates of Emil B. Meyrowitz, founder of the firm of E. B. Meyrowitz, Inc., of 520 Fifth Avenue, New York. His death took place December 9, 1937.

Temstik catalog A new catalog of many different varieties of letters and characters for use in movie titling recently has been issued by Lionel, 224 North Desplaines Street, Chicago, Ill. The brochure lists small and large letters in black, white or colors and is one of the most complete catalogs of its kind that we have ever encountered.

Federal enlarger A new, low priced enlarger for miniature camera negatives has made its appearance on the market recently. Selling for under ten dollars, it provides every requisite, including enlarging lens, negative holder, lamp house and diffuser, baseboard and connecting cord with switch. The negative area which may be enlarged is one and five eighths by two and one half inches or smaller, and the machine can be used for enlarging movie frames. From the latter, if in negative form, enlargements can be made direct, while intermediate negatives may be made from reversal frames, for subsequent enlargement on the same apparatus. This new enlarger, known as the Federal, may also be used for projecting Kodachrome or black and white transparencies. Full information may be had from the Federal Stamping & Engraving Company, 25 Lafayette Street, Brooklyn, N. Y.

Panay in 16mm. The most outstanding news break of the past month, attracting world wide attention, was the bombing and sinking of the *U.S.S. Panay*, in Chinese waters. Every detail of the occurrence was filmed by the cameraman, Norman Alley, whose coverage proved to be a newsreel sensation. A carefully edited version of this subject, both in "headline" and feature lengths, now has been released exclusively in 16mm. silent and sound and in 8mm. silent subjects by Castle Films, Inc., 30 Rockefeller Plaza, New York. This subject, which will undoubtedly prove to be one of the most sensational of the *News Parade* series released by this company, shows in vivid detail the events before, during and after the tragedy. Other new Castle subjects include a fascinating film in the *Sport Parade* series, showing skiing, bobsledding, ice yachting and other exciting winter sports.

Neu catalog O. F. Neu, president of Neumade Products, Inc., 427 West 42nd Street, New York, announces the issue of a new and completely revised catalog, fully illustrated, covering all types of film editing, laboratory and film storage equipment that are manufactured by this firm. Especially interesting to movie makers will be the large section devoted exclusively to 16mm. apparatus. All those who wish to acquaint themselves with the latest methods of handling, editing and storing film will want a copy of this new catalog.

Pockette to Ampro According to an announcement recently received from International Projector Corporation, 88-96 Gold Street, New York City, the manufacture of the Simplex Pock-

[Continued on page 96]

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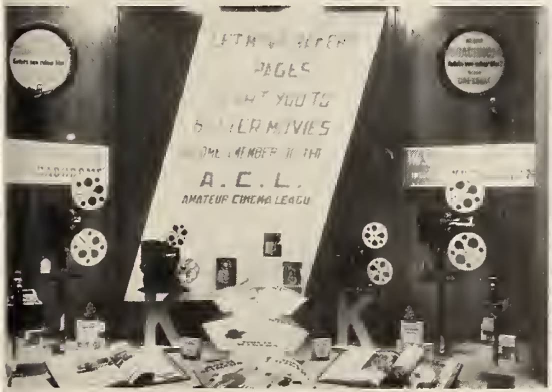
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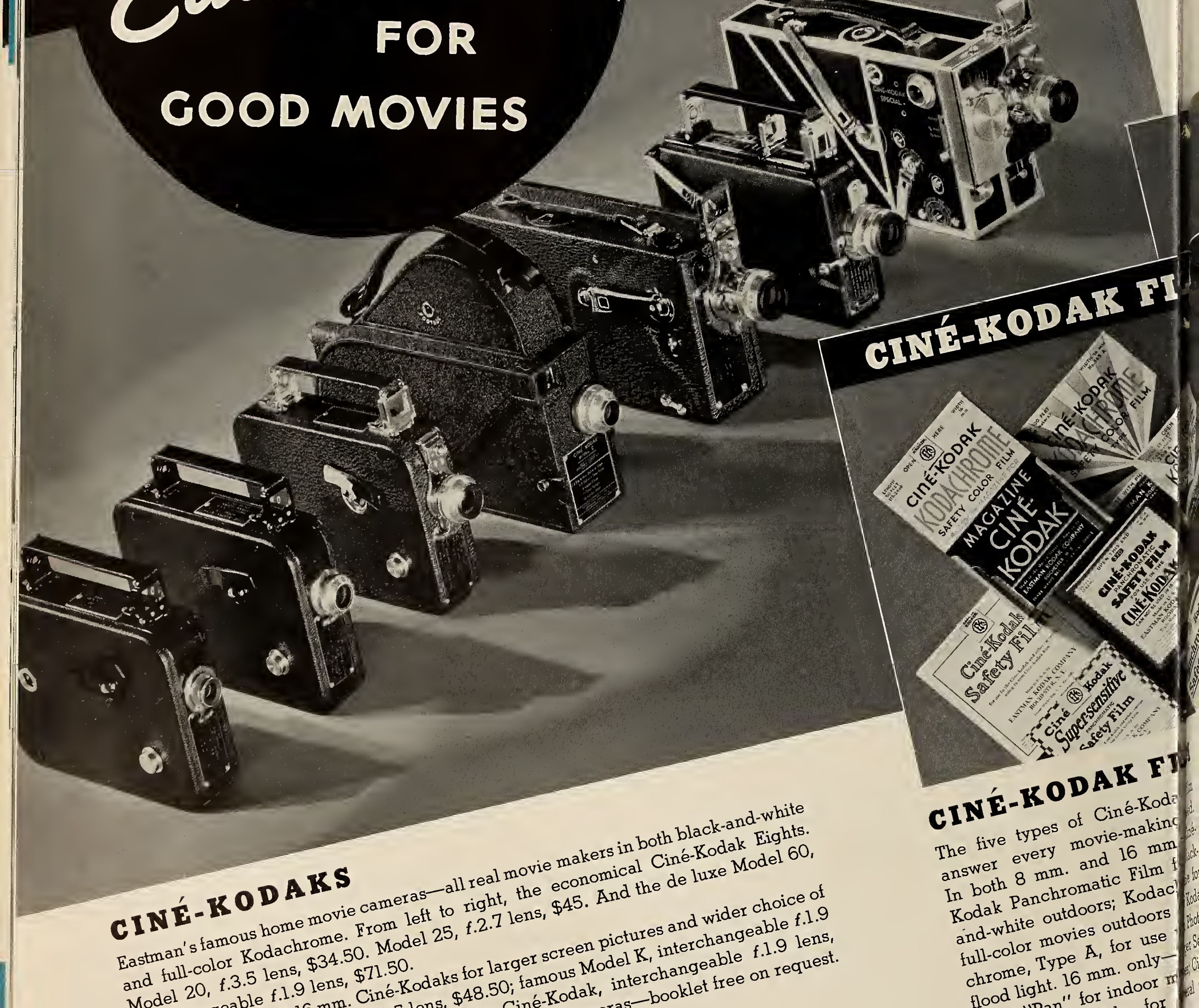
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CINÉ-KODAKS

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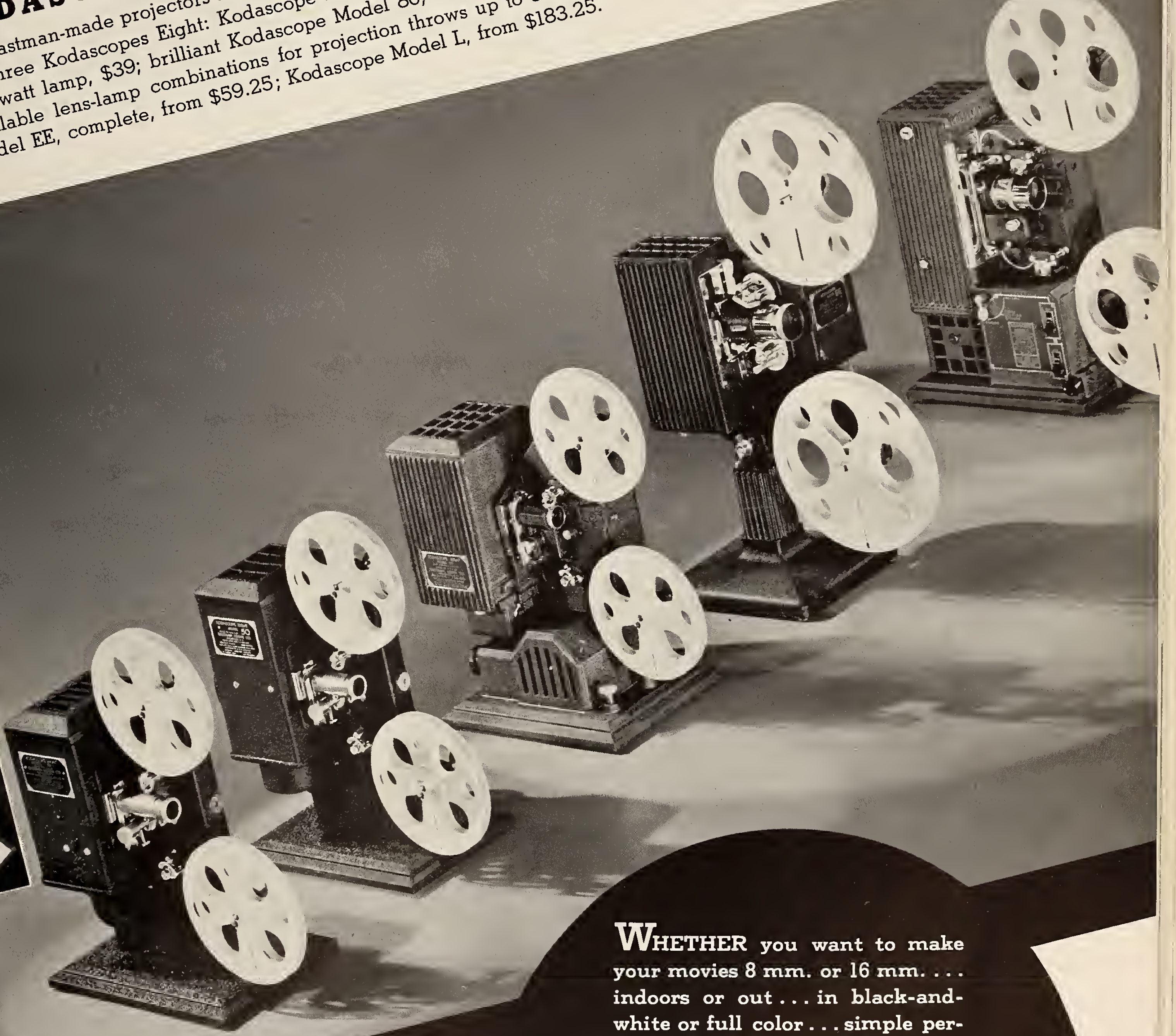
The Eastman-made projectors that team up with Ciné-Kodaks for unsurpassed screen pictures. From left to right, the three Kodascopes Eight: Kodascope Model 20, at the amazingly low price of $26; Kodascope Model 50, 300-watt lamp, $39; brilliant Kodascope Model 80, f.1.6 lens, $97.50. The two 16 mm. Kodascopes, both with available lens-lamp combinations for projection throws up to 84 feet and screen pictures up to 8 feet wide—Model EE, complete, from $59.25; Kodascope Model L, from $183.25.



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Henry Garcia

AMATEUR CLUBS

What organized groups are doing everywhere

At left, Central High School Photoplay Club, Newark, N. J., films school library; at right, Cine Club, Dallas, Texas, makes scene of indoor comedy script.

JAMES W. MOORE, ACL

Maxim Award winner The premier screening of *Western Holiday* as the Hiram Percy Maxim Award winner of 1937 took place recently before more than 150 members and guests of the Hartford Cinema Club, in Connecticut. Calling a special meeting in mid December for the program, this veteran group (of which Mr. Maxim was founder and first president) thus paid honor to his memory and to the award set up in his name by his children, Percy Maxim Lee, ACL, and Hiram Hamilton Maxim, ACL. At a small dinner given for the donors, by W. R. C. Corson, ACL, and Mrs. Corson, were Mr. and Mrs. John G. Lee; Mr. and Mrs. Hiram Hamilton Maxim; William C. Goeben, ACL, and Mrs. Goeben; Mrs. James Lee; Hamilton H. Jones, ACL, producer of *Western Holiday;* Roy W. Winton, ACL, League managing director; Arthur L. Gale, ACL, editor of MOVIE MAKERS. Both dinner and meeting were held in the Hartford Golf Club, traditional gathering place of the Hartford movie group.

Eights in D. C. Thirty five enthusiastic cameramen have joined as charter members of the recently formed Washington 8mm. Movie Club, at the nation's capital, according to the report of vicepresident and secretary O. S. Granducci, ACL. Other newly elected officers are Joseph H. Gawler, president and treasurer; H. H. Rogers and Joseph M. Feigley, directors at large. A program chairman, not yet appointed, will complete the executive board, whose terms of office are so staggered that at least two experienced officers will be in service at all times. It is the club's plan to turn over the conduct of each meeting, now scheduled for the second Wednesday of each month, to a club member appointed by the program chairman, and it will be the responsibility of this member to present a program in keeping with his own interests.

New name The Flower City Cinema Club, one of the veteran groups of the amateur cine movement in the United States, will now be known as the Rochester Amateur Movie Club, according to a recent announcement from president John P. Schreiber, M.D. Members of this club have lately been on the air, over WHAM, in a fifteen minute program which presented a portion of the club's business routines and samples of its activities. A late gathering, held in new quarters at the Rochester Museum of Arts and Sciences, featured a discussion and demonstration of interior lighting by Harris B. Tuttle, of the Eastman Kodak Company.

Two gun men Shooting it out right at their meetings, members of the Dallas Cine Club, in Texas, have been busy with a production of *The Boss and the Burglars*, a script from an earlier booklet of prepared scenarios issued by the League. Chester Glassley, ACL, and M. T. Lewis were the cameramen for this job, which was directed by Henry Garcia and produced on 8mm. Kodachrome. The cast was drawn from among the membership, with no players featured. Editing and title shooting will be done directly in a meeting, under the supervision of a capable committee.

New in P. R. In Santurce, P. R., twenty five active movie makers have banded together to form the Puerto Rico Amateur Cine Club, ACL, for both technical programs and production activity. First officers include R. E. Paonessa, president; F. de Thomas, vicepresident; R. Carbrera Torres, treasurer; T. Vera Rieras, secretary; F. Paonessa, publicity secretary. Announced as the first amateur movie club in Puerto Rico, this new group plans early production for a travelog of its island country, to be followed by a short drama, *The Terrible Don Juan.*

Milestone for L. A. Seventy eight members in good standing was the record of the Los Angeles Cinema Club, as it ended another year of successful activity at an annual dinner and meeting held recently in the University Club of that city. Officers elected unanimously at this gathering include A. L. Gram, president; James H. Mitchell, ACL, vicepresident; R. B. Stith, secretary treasurer. Retiring president Dr. LeRoy H. Bailey called the new incumbent to the chair for a brief announcement of his plans and policies for the coming year. Following the business of the meeting, Fred Champion, ACL, chairman of the club's contest committee, announced the results of the annual contest judging, performed for the Los Angeles group this year by the neighboring Paramount Amateur Movie Club. Place winners in the contest were Dr. Ray E. Gerstenkorn, ACL, an award for best photography, with *Japan and its People;* F. G. Chapman, an award for best color film, with *Bryce Canyon;* in the Story Class, Dr. A. Freebairn, first, with *Egypt and the Land of the Nile;* Edward Pyle, second, with *My First Hair Cut;* Mr. Mitchell, third, with *In His Father's Footsteps;* in the Documentary Class, Earl Memory, first, with *Tropical Interlude;* Ralph G. Herr, second, with *Six Weeks with a Hummingbird;* Ralph D. Taylor, third, with *Fire Mountains of Yesterday.* Honorable mentions also were given by the judges to Dr. Gerstenkorn, for *Safari Land,* and to I. O. Levy, for *Kaleidoscopic.* As the award winning films were screened, president Carneal, of the Paramount club, gave a brief résumé of the comments made by his committee of judges, with suggestions for improvement.

[Continued on page 92]

The General Electric EXPOSURE METER

"WHERE can I get one?"—that's the question camera enthusiasts ask when told about the new G-E exposure meter. Packed with new features, this exposure meter offers every camera fan an essential tool for still and movie work in both color and black and white.

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MM 2-38

Unusual film subjects

[Continued from page 65]

a certain hobby made a cine portrait of him, while holding his camera upside down. When this reversed film is projected, the person with the expressive countenance exhibits surprising changes of expression, for, of course, the action is reversed. Instead of passing gradually and smoothly from levity to seriousness, as people do, he snaps from one to the other. The smiling face seems to explode into a very serious one. It suggests that he has just witnessed a terrific catastrophe of some sort. Several other normal transitions of expression occur backward, and the effect is so absolutely contrary to everything we are accustomed to in normal behavior that an audience rolls in its chairs with mirth. The maker of these simple little pictures extracts a lot of diversion and fun from making and exhibiting them. Heaven only knows what he has been saved from because of his hobby.

In a club to which I once belonged was a thin, nervous sort of man who seemed to me to be hovering upon nervous prostration. When I left the club, I lost track of him for several years, during which I do not remember once thinking of him. Had I been asked to guess what had become of him, I would have said he was an inmate of some sanatorium for nervous invalids. But my guess would have been wide of the mark. Having added amateur photography to my list of hobbies, I was brought into contact with other amateurs. In a neighboring city, I ran across my nervous acquaintance of former years and his good wife. Instead of a thin, sickly looking person, I found a well built, robust person bespeaking good health and good spirits. He had entered a film in a club competition, and when I saw it I was bowled over to find that it was brim full of sparkle, fun and the most cheerful ingenuity!

The same sort of good fun was manifested in some of his other films. For example, he had a picture showing a boy and a girl seated on a very long bench. The girl sat at one end of the bench, licking a lollypop, while the boy sat at the other end of the bench sulking, either because he had no lollypop or because the girl was not interested in him. Suddenly, he changes his tactics. He assumes an amorous, pleading air and he becomes so intense that he actually slides the length of the bench in a sitting posture. He seemed to make no effort in doing it. He just gets under way and slides. The slide ends, bringing him very close to the girl. In fact, she is crowded uncomfortably, and one expects the girl to be pushed off the end of the bench in a slap stick fashion. But the beholder is spared this banality. Instead, the girl pushes the boy away, and he proceeds to slide smoothly along the bench to the far end, exactly as if he were on wheels. Here, he returns to his sulking, and the sequence ends.

Mrs. John G. (Percy Maxim) Lee, ACL

The late Hiram Percy Maxim beginning a cine expedition

The smooth sliding along the bench in a sitting posture, without the slightest effort, is so unnatural that it is exquisitely funny. The trick was accomplished merely by making single exposures, the boy moving a few inches for each exposure. The spirit back of this film is cheerful, and to introduce the cheerful into life is to help yourself and to help your neighbors.

In my own case, I have specialized on still pictures of landscapes and motion pictures of things to do with boats and the sea and film records of my grandchildren. I became interested in keeping a photographic record of my own children as they grew up and, in turn, of their children as they came along. I made still pictures of my own children, because the amateur motion picture camera was not available when my children were young. When my daughter married, I had one of the early cine cameras, and I made a very respectable film of her wedding, which today is priceless.

When the grandchildren began coming along, I kept a cine record of them, the way they looked, the way they acted and the way their parents looked, acted and dressed. In these reels, I included shots of the youngsters' grandparents, my wife and myself and even of their great grandparents, my son in law's grandparents. I included all the various cats and dogs and boats that had their places in our family history, and, in the titles, I included the appropriate dates and names. At this writing, the little ones are boys and girls. At intervals, when friends whom we do not often see visit us, I am always asked to screen these pictures. Invariably, they are received with shouts of amused surprise. In the years that have passed, the most amazing changes have occurred, which are a never ending source of interest and amusement.

I have every confidence that these films will last many years. I like to think of the interest with which my grandson, when he is my age, will show these films of his parents when they were young and active. Possibly, he may be proud of his grandfather who made the film, not to speak of his great grandparents who lived in a different age. I hugely enjoyed making these pictures. They not only served their purpose as relaxers, but they also form one of our most precious treasures.

As a nation, we Americans have come to be the hardest workers in the world. Each year, moreover, sees us lift the standard of what we believe ought to be accomplished between sunrise and sundown. I have always supposed that the reason for this national characteristic has been a combination of conditions, principal among which are our particular kind of climate and the fact that so many millions of us are born poor and obscure. Being born poor and obscure, and seeing on every hand examples of others who were born poor and obscure, but who are now enjoying wealth and fame, and observing that the road to the attainment of both is still open to all, we have a tremendous incentive to dig in and work just a little harder and more effectively than the other fellow. I have always thought it was chiefly this which has made us Americans the most aggressively hard working men and women yet to appear on earth.

The hardest working among us, it has seemed to me, are those who work with their brains as well as with their hands. It has also seemed to me that our intense mental efforts are undertaken voluntarily. A man working for himself will observe no code. He wants to get there and arrive first, and the number of hours he works in a day are the maximum that his body and brain will stand. Nobody stands over him with a whip and either limits the work he puts out in a day or spurs him on to greater effort. He undertakes it all voluntarily, because the results are to be his own. The driving force appears to be our individual, incurable ambition to be somebody.

Increasing the number of hours a day that one devotes to his work does not always bring a proportionate increase in results. In short, many of us hard workers have reached and passed the limits of our human machinery. We fatigue this machinery when we overwork it, and, if we put the whip on ourself, as so many of us do, and force the tired mental machinery to further effort, we bring into existence a long train of horrid ills. It is just here that the healthful hobby enters the picture to revive the tired mind and to lead us to be cheerful and healthy men and women even if we do work hard.

I suppose that I have been as guilty

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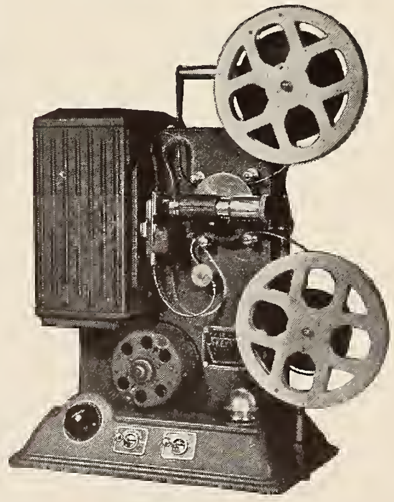

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of fierce mental driving as the average of my ardent and ambitious fellow Americans. My father before me and his mother before him were veritable human dynamos. In spite of long hours of sustained mental effort in which I have seen fit to indulge in the past, I have arrived at the sear and yellow leaf without being either very sear or very yellow. Moreover, in spite of several quite serious disasters, I have never suffered a nervous breakdown; nor have I become dependent upon alcohol or drugs or even a cup of coffee in the morning, although I confess to enjoying the latter if it is very hot and very weak. I am confident that my escape has not been because of any superior nervous stamina. Instead, I am confident that it has been because of the mental diversion resulting from having worth while hobbies.

Today, when I encounter a serious situation which I cannot see my way through, and I become tired, discouraged, nervous and, I daresay, irritable, I fill up my camera and either get the children together or else go somewhere in my boat and make some pictures. It is the most effective sedative I know and, as I have endeavored to show, the best of all hobbies. Amateur movie making offers every degree of craftsmanship, from nothing but pressing a button to the most exacting mental, optical and mechanical manipulation. It fits every purse. It offers unequalled opportunities to express one's ideas, cleverness and ingenuity. Lastly, it can be practiced in all weathers, all seasons, indoors and out, night and day. It has done marvels for a lot of us hard workers.

Dishing up film fare

[Continued from page 71]

date them comfortably. Place your screen at the far end of the room, not on the seat of a chair as Carlton did. Instead, place it high enough so that the *lower* edge of the screen will be on a level with or slightly above the heads of your audience. This will eliminate, to a great extent, the need of shifting your guests later so that all can view the screen. The nearest spectator should be no closer than twice the width of the screen; that is, if your screen is forty inches wide, your nearest viewer should be at least six feet, eight inches from it.

Projection lenses are inexpensive, and one should be obtained that will make it possible to fill the entire screen with the image when the projector is placed at the opposite end of the room. Your dealer will tell you the correct lens to use for any distance and screen size, or you can find it in a projection lens catalog. If you select the proper lens, you will be behind the audience, which will give you greater freedom of movement.

Lens, aperture and mechanism should be scrupulously clean. The machine itself should be placed on a stand to keep it above the heads of the audience, and it is best to put it on a rubber cushion to deaden the noise of the mechanism somewhat. Suitable rubber pads can be purchased in almost any five and ten cent store.

Thread the film and run the projector when focusing. If you attempt to get a critical focus on a single frame, the film at the aperture will bulge slightly because of the heat of the lamp, which will throw it out of the true focal plane. Hence, when the projector is started, refocusing will be necessary. After correct focus has been obtained, back up the film to the starting point, to be in readiness for your party showing.

If no outlet is located conveniently for plugging in your projector cord, by all means procure an extension cable, which might be left in the outlet permanently. It might be used for floor or table lamps when the projector is not attached. Arrange to have a floor or table lamp near your projector so that it will not be necessary to fumble around or leave your audience in the dark as exhibitor Carlton did.

Unless your film starts with a fade in, place your hand over the lens, start your projector and slowly remove your hand, thereby producing a gradual brightening of the screen. During projection, study your screen to maintain normal action, listen to your projector and keep it running at the proper speed. Don't reverse the mechanism while showing films; the particular scene may appear funny in reverse motion, but few people enjoy seeing a film run twice, and the process of reversing is a decided interruption. The reverse on the projector is a valuable feature in editing, but it should not be used when projecting a rather formal show.

Should the film break during projection, do not take the time to splice it. If the machine has become unthreaded, rethread it, leaving sufficient film beyond the sprockets to go around the film on the takeup reel at least one and a half times. Unroll two or three feet of film from the takeup reel and, holding up the top layer, insert underneath it the broken end of film from the projector. Place your finger on the top layer, to hold both securely in place, and turn the takeup reel until the film is tight. Then continue your show. If there is no black leader on the end of your reel, when the last scene is part way through the projector, slowly slide your hand over the lens. While doing so, turn on the room light with your free hand and then, using the same hand, turn off the projector, still keeping the lens covered. Never permit the full strength of the projector light to strike the screen during the show.

The reel that has just been shown should be removed from the spindle and placed in its can. The empty reel on the projector should then be placed on the takeup spindle, and the next reel can be

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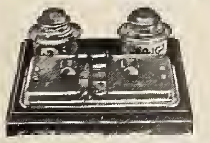

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prepared for projection. This procedure should be followed through to the final reel, when the room lights should be turned on. All rewinding would be left until after the guests have departed, and then the order of projection should be reversed, by rewinding the last reel first, etc., and returning each reel to its own can. At this time, any necessary repairs in the film should be made.

If you follow this very simple system, there is a minimum of delay, a maximum of consideration for your audience and a lack of confusion, all of which will greatly enhance the entertainment of the evening.

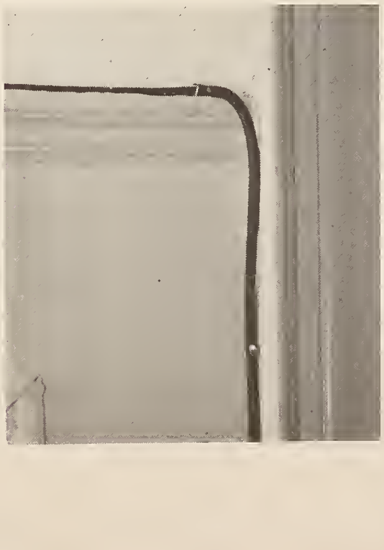
Flood lighting by indirection

[Continued from page 70]

between picture molding and ceiling, as a support for a clamp reflector. I found that one inch square stock would do nicely, and I cut a piece slightly longer than the distance from the picture molding to the ceiling. One end was beveled to fit the molding and the other was covered with a piece of felt to prevent scratching the plaster of the ceiling. This arrangement is illustrated in Figure 2 on page 70.

Wires for the lights can run along the molding (see Figure 3 on this page) and may be brought down to the floor along a window or door ell, or perhaps they could be hidden behind drapery. It might be convenient to make a permanent installation of such an arrangement and then, whenever you wanted to make movies in the room, it would only be necessary to put the lights in place in the corners. In that event, the wires could be connected to a permanent switch box concealed underneath a piece of furniture, as shown in Figure 4. Such an arrangement would reduce indoor movie making to a minimum amount of fuss and would make it possible to film a small party or a bridge game at any time. Should one plan a permanent installa-

Fig. 3. The wires for lights can run along the molding



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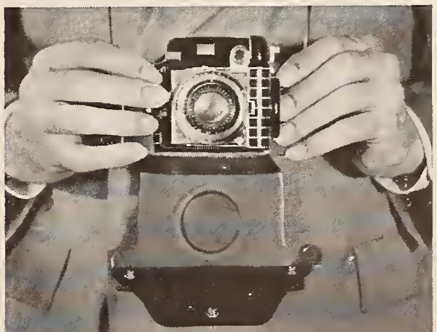

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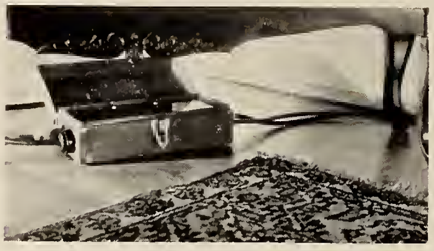


Fig. 4. The switch box may be concealed under furniture

tion, it is advisable to have the work done by a competent electrician.

Although, because the lights are tilted downward, this method does not produce the indirect lighting of the first system discussed, it works out very well in picturing both children and adults. At a party, for example, one can film to his heart's content without interfering with the fun by shifting lights around the room.

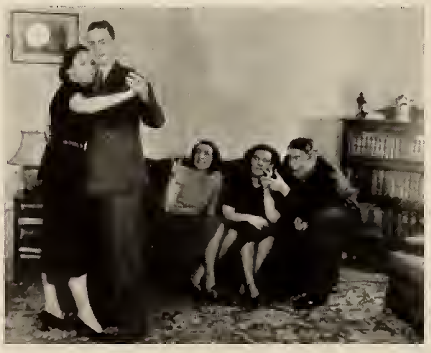
Then, too, when lights are placed as high as this, there is no danger of bad reflections in picture frames, nor will one subject eclipse the other, as is likely to happen when the lights are lower and somebody walks between them and another person. Typical difficulties encountered when lights are placed at average heights are illustrated in Figure 5. Note the shadow on the wall and the reflection in the picture frame. Placing the lights near the ceiling also has the advantage of providing back light at all times, for, regardless of the cameraman's position, there always will be light behind the subject.

If normal camera positions are maintained, one does not need to worry about lens flare, but, if an upward angle is used, a deep lens hood would be essential.

The movie maker who considers lighting setups a troublesome mystery should find these methods particularly helpful, for, with them, anybody can secure satisfactory pictures. In fact, the results are likely to be considerably better than scenes made with much more elaborate arrangements that are not quite perfect.

With either of these systems, one can set up lights and film guests in the living room with remarkably little bother.

Fig. 5. Lights placed low may give shadows and reflections



Recording the college

[Continued from page 72]

start up as you change the focus of the lens and thus reveal a student on the sidewalk, almost smothered in suitcases and trunks. Of course, you will fill in with many other scenes depicting his perplexed mental state at the beginning of school. You will include such material as scenes of him arranging his room, acquiring furniture, looking through various regulations and registering. This could be followed with scenes of the freshman and sophomore rush, the meeting of old friends and professors, a friendly group at a table in the college restaurant or eating club, and perhaps the season's first party in a fraternity house.

At this point, it would be well to return to the more serious phases of college life. Show some of the classrooms and lecture halls, stressing the laboratories, as they lend themselves to fascinating closeups. Create the idea of the variety of activities by a montage of many closeups, rather than by a monotonous array of static long shots.

The sequence of the football season can be opened by a scene of some students looking at a display of football equipment in a window of one of the stores in town. Follow with shots of early practice and then with scenes of the town's preparation for the first home game. Be sure to film only the highlights of the game and the reaction of the crowd, as a great amount of footage should not be used on the regular plays. A three or a four inch lens will come in handy, when used on a tripod, from sections near the press box, while a speed of thirty two frames a second should be used to iron out undesirable camera movement in taking the follow shots and to make the plays clearer.

Again, it would be well to insert some of the social and recreational activities at this point—fraternity parties, dances, teas and card games for the indoors; for the outdoors, hikes and mountain climbs, hunting and skeet shooting, if possible. Christmas, in most college towns, offers little in the way of cinematic opportunities but, immediately after the holidays, the midnight oil will be burning in most of the dormitory rooms, for the students will be preparing for the coming examinations.

If winter provides skiing, here is a wealth of movie material that is sure to captivate your audience. Before planning your script, it is suggested that you read some of the numerous articles covering this subject that have appeared in previous numbers of Movie Makers.

You might indicate the coming of spring by staging a scene of one student who is interrupted in his study by another who shows him a new fishing rod. Lap dissolve into a scene of the two boys fishing. Then follow with scenes of other signs of spring, such as field events and baseball. Finally, to wind up the year, present the pageantry of commencement and the attendant ceremonies, which take place before the students finally receive their diplomas.

Practical films

[Continued from page 73]

Vry, Inc. A prominent scientist and teacher at the University of Minnesota, Professor Piccard has long been an enthusiastic amateur filmer. He also expects to employ his camera to record important readings of his instruments as the flight is in progress.

■ To promote the use of rural electrification in Tennessee and to instruct both the canvassers and the farmers in the practical advantages of the "neighborhood plan," J. M. Peavey, ACL, of Columbia, Tenn., is planning to make a 400 foot, 16mm. monochrome film document in connection with his T. V. A. work and the Rural Electrification Administration. Pointing out the great saving in time, labor and money which electricity can make for the farmer, this picture will attempt to contrast the old ways and means of farm energy with the new, electrical methods and will explain how, with community cooperation, electric power lines can be obtained far out in the country.

Filming the Caribbean cruise ways

[Continued from page 69]

and the market at the latter town is one of the most interesting things to film in the Lesser Antilles.

Not far away, on Dominica, considered by some to be the most beautiful island in this hemisphere, there is incredible loveliness—splendid mountains, luxuriant vegetation and amazing fruits and flowers. The Botanical Gardens are world famous, and, because of the constantly recurring rain, perfect rainbows are a common sight. The best drive is up Roseau Valley to the sulphur springs. You may have time to visit the unique Carib community of Salybia, but it is thirty miles from Roseau and accessible only by boat.

Then comes Martinque, Pompeii of the West Indies, renowned for the beauty of its women, the magnificence of its scenery and its great tragedy. Drive from Fort-de-France to St. Pierre for a thrilling experience and the chance to film some remaining ruins of the old town and the still malevolent Pelée crouching above. And don't forget the statue of Napoleon's Josephine.

You will want to take sequences of St. Lucia, of which Charles Kingsley said, "Among all these beautiful islands, St.

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Cine-Kodak Model B with F3.5 Kodak Anastigmat lens	Good	85.00	22.50
Cine-Kodak Model B with F1.9 Kodak Anastigmat lens	Good	150.00	47.50
Cine-Kodak Model M with F3.5 Kodak Anastigmat lens	E.N.	75.00	24.50
Cine-Kodak Model K with F1.9 Kodak Anastigmat lens	E.N.	100.00	62.50
Simplex Pockette with F1.9—1" Kodak Anastigmat lens	E.N.	104.50	65.00
Agfa Cine camera with 1" F3.5 Velostigmat lens	Good	100.00	39.50
Bell & Howell Filmo 121 with F3.5 lens	Good	69.50	42.50
Simplex Pockette with F3.5 Ilex lens	Good	65.00	39.50
Victor Model 5 Turret Head with F1.5 Dallmeyer lens	E.N.	222.50	170.00
Model A Cine-Kodak with F3.5 lens, hand crank type	Good	190.00	35.00
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Bell & Howell Filmo 8 with 12½mm. F3.5 lens	E.N.	55.00	38.50
Cine-Kodak Model 20 with F3.5 lens	Good	39.50	22.50
Cine-Kodak Model 25 with F2.7 lens	Good	45.00	32.50
Cine-Kodak Model 60 with F1.9 lens and case	E.N.	82.50	59.50
Stewart Warner 8mm. camera with F3.5 lens	Good	29.50	16.50
Keystone K-8 with F3.5 lens	Good	29.50	18.00
Keystone K-8 with F2.7 lens	E.N.	39.50	25.50
Keystone K-8 with F1.9 lens	E.N.	69.50	45.50
Bell & Howell Filmo Double 8 with 1" F1.5 Cooke lens	E.N.	161.00	112.50

MISCELLANEOUS MOVIE EQUIPMENT

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Thalhammer Jr. Pan and Tilt Tripod Head	E.N.	17.50	12.50
Thalhammer Midget Pan and Tilt Head	E.N.	8.50	5.75
Thalhammer Sr. Tripod with Pan and Tilt Head	Good	35.00	20.00
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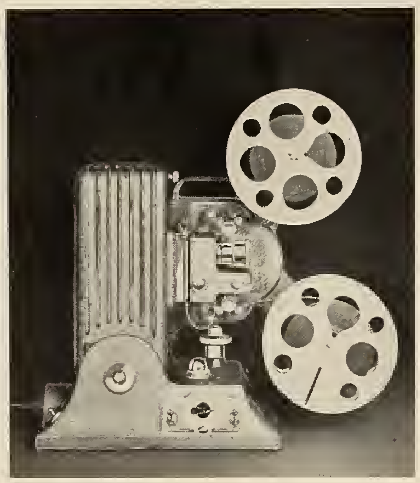

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Lucia, I think, is the most beautiful." Its Vigie Beach is one of the finest in the world, and the view from Morne Fortune is spirit stirring. For shots that are different, turn your camera on the quay. Here, impromptu Salvation Army meetings often are held, and coaling the steamers is performed by long lines of black women, with heavily loaded baskets balanced on their heads. A bustling market suddenly comes to life, and, from your position of safety on the promenade deck, you can watch the sales resistance of your fellow passengers melt under the determination of the native venders.

Barbados supplies the movie theme of Little England, with a tropical difference. Elegant black "bobbies," cricket games, a regiment of the King marching through Trafalgar Square past Nelson's statue and the pastoral tranquillity of rural England coexist with acres of cane and miles of white coral beaches.

Grenada, with its picturesque town and inner harbor, is an artist's Eden, or perhaps you will prefer the perfection of the Grand Anse beach and its attractive little Aquatic Club.

The early morning approach to exotic Trinidad, through the Bocas into the Gulf of Paria, should result in some brilliant footage. Don't be too extravagant though, for there are still pictures ahead —East Indian markets, Brahmins and Mohammedans in traditional costumes, Hindu mosques and snake charmers squatting beside their houses built on stilts. On the trip over the Saddle, you may see a variety of wild birds and animals as you drive past cocoa plantations and through vaulting archways of feathery bamboo. Up in the mountains, there is a Benedictine monastery with a charming guest house. The west coast of the island offers beautiful, dramatic scenery for either black and white or color shooting.

Reluctantly, we leave these Windward and Leeward Islands to turn to Haiti and Jamaica. The Haitian subject supreme is unquestionably the citadel of La Ferrière, built by Christophe, the slave who became Haiti's first king. If lack of time prevents this trip, you will find consolation in the ruins of San Souci or even in stalking brilliant butterflies, which, at certain seasons, are supposed to abound in Haiti in greater numbers and varieities than anywhere in the world. The colorful markets of Port au Prince offer action, character studies and chromatic closeups that leave little to be desired. They rate a separate film treatment if you want to cover them thoroughly.

Last, but most captivating of all, comes Jamaica. For a filming field day, try banana loading at the docks or a hair raising jaunt into the glories of the Blue Mountains, stopping off at Gordon Town for some shots in the market. For the botanically inclined, there is Castleton Gardens or the orchid house at Hope.

You simply must experience the north shore, motoring via Bog Walk, Moneague in the Garden Parish of St. Anne and the "Alice in Wonderland" Fern Gully. The Blue Lagoon at Port Antonio, Dunn's River and Roaring River Falls are all delectable camera fare.

If it is possible, stop over at Good Hope, a "dude ranch" and cocoanut plantation that is a movie maker's heaven. Film cocoanut pulling and husking, the "ladies" digging copra, and try some exciting footage at the "dip," as the reluctant steers and calves are driven through. You will delight in miles of unbelievable jungle trails, sugar ruins decorated with the patina of age and a Great House that is one of the finest examples of 18th Century domestic architecture still in existence in the West Indies.

On your way to Montego Bay, you may come across cane carts drawn by handsome Indian cattle; if you arrive on a Monday, there will be a busy scene at the banana wharf where the green gold is transferred to the fruit ships. And now I can't think of a better place to leave you than at the Casa Blanca, where you can make a color sequence of that tempting ensemble of liquid turquoise and alabaster coral that is Doctor's Cave beach.

The why and how of titles

[Continued from page 67]

dies at the Myrtle Bank Hotel; A cool haven in a hot country — Bournemouth Baths. Each of these new titles carries in it such information as may be basically essential to preserve understanding of the scenes to come. But they suggest, as well, an effort to arouse interest in these scenes, to bring something to them above and beyond the mere facts of their being.

With these two purposes in mind, then, what specific guides are there that the beginning title writer can follow to achieve them? Although the choice of one wording over another must be ultimately a matter of personal taste and judgment, there are fortunately a number of definite tests of good titles that show us how to avoid bad ones. Until the individual worker has gained considerable experience in composing captions, he will be far safer to follow these than to overlook them. Among the more important rules, we find:

(1) Twenty to twenty two words should be the limit for substandard film titles. When lettered at home on the popular small titling device, still fewer words should be used to obtain a neat arrangement within the frame.

(2) A second of screen time for each word in the title is the theatrical rule, except in very short titles where the footage can be cut down considerably. In substandard terms, this will mean shooting one foot of 16mm. film for each two and

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a half words or one half foot of 8mm. film for the same number of words.

(3) Do not write such long titles that "traveling" or "scroll" titles are required to tell the story. They are ineffective and inefficient, tending to lose audience interest. Often, such a long title simply needs to have the unneeded words trimmed out. In other cases, it can be broken up successfully into a number of titles, each of which is separated by a scene or two from the title preceding and the one following.

(4) Do not, save in making up your lead title assembly, follow one title directly with another. Generally, a scene can be found which will separate them naturally; if not, try rewriting your titles.

(5) Make each title complete in itself. In other words, avoid the "hanging clause" type of title exemplified by *Mother liked working in the garden . . .*, followed by such scenes, and then concluding with *. . . but Dad was crazy about golf!* Such a practice is too obvious and often proves irritating as well.

(6) Follow the regular rules of grammar and punctuation in preparing your title cards, especially in such matters as the use of first letter capitals, commas and periods. Use quotation marks around the dialog of all spoken titles but on them only.

(7) Try to write titles from an impersonal point of view, as if you were making up a reel for regular theatrical entertainment. Of course, in the essentially personal or family film, this rule does not apply.

(8) In writing all but essentially personal titles, try not to "tip off" the exact subject matter being presented. In other words, take care not to tell in your titles simply the facts which will be completely and patently self evident in the pictures which follow. A pretty good example of a bad title in this respect is, *We swam at Bournemouth Baths*, which tells your whole story before you ever get to the pictures. In contrast, the rewritten version, *A cool haven in a hot country—Bournemouth Baths*, serves to arouse interest and stimulate curiosity by withholding most of the exact information until your pictures reach the screen. Another thoroughly bad example of the "tip off" title is the statement, *We visited the Geysers!*

(9) Plan, for the most part, to write your titles in complete sentence form, with subject, verb and object, as well as with the other normal words of the complete sentence. Avoid both the phrase type of title, *Loading bananas at Jamaica*, and the telegraphic style, *Arrived Havana morning fourth day*.

(10) Avoid introducing humor in your titles unless it connects directly with the film's subject matter. Current "gags," wisecracks and smart sayings soon become passé and out of date.

(11) Govern your use of backgrounds and other title decoration by the legibil-

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ity which they permit to the finished title. Easy, unhindered reading of your wordings is the prime requisite of all good title styles. In general, it is the best practice to limit the use of backgrounds to your lead title assembly and possibly to a few other important headings.

(12) Do not vary the style of decoration or the style of type face used for the subtitles within any one film, save in a harmonious variation between the styles of lead title assembly and that of the subtitles. Indecision and change indicate inexperience and distract the attention of your audience.

There, in a round dozen, are the chief guides toward success and suavity in title writing. Carefully followed, they will lead in time to an easy ability which may seem far out of reach at first. Anybody requires some practice and experience to write fluently, but nobody who is willing to try need ever say that he *cannot* write titles.

This business of glamour

[Continued from page 75]

These are held to shield the faces of subjects from the direct sunlight, and they produce a soft illumination without glare and contrast. They may be used alone or in conjunction with reflectors.

Various grades of diffusion filters for softening detail and harsh lines may be purchased or they can be made at home by using fine and light meshed cloth, such as silk or chiffon (a stocking provides good material). The cloth is to fit over the front of the lens and is held flat by being stretched and glued between cardboard frames of appropriate size. The frames may be fastened to the lens hood with elastic bands. These scrims should be made of black material, as a white net will give the effect of fog instead of soft diffusion only.

Diffusion screens used in front of the lens diminish the amount of light that reaches the film, and, therefore, to get accurate exposure, we must determine how much to allow for the effect of the diffusion device. An exposure meter is a great help in this. Tests can be made by comparing the normal exposure meter reading with one taken by holding the diffusion screen over the opening of the light sensitive cell. The difference in the reading will indicate how much to increase the exposure when the screen is being used.

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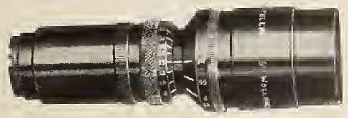

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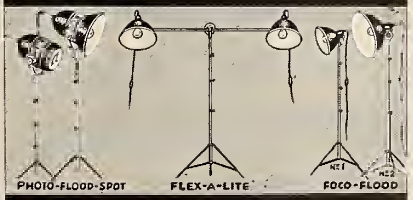

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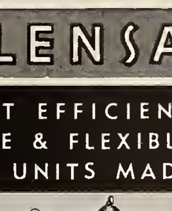

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Diffusion filters we can buy or make, as mentioned before, and cheesecloth in frames can be hung before our lights to soften the harsh shadows that they may cast. The results are worth it even if our exposure must be increased to compensate for the loss in actinic brilliance.

If we remember to back light our subjects by placing a reflector slightly to the rear of them and if we add a separate light in the rear to give luminosity to the hair, we can separate our people from the backgrounds. They will not be plastered against walls if they are made to stand out with back lighting.

It may be noticed that a scene having glamour or "shimmer" is lighted in a high key. By high key, we mean that the backgrounds and most of the objects in the scene are relatively light in color and that the scene is fully illuminated and fully exposed. The average amateur filmer, however, is likely to illuminate fully only the lightest part of his scene—generally the face of his subject—and to allow the rest of the scene to get along as best it can. This usually results in low key, or an average of underexposure outside of the highlights.

A few factors to be kept in mind, then, are as follows: (a) have the subjects wear light clothing, if possible, preferably of silk or satin, which has a glossy appearance when well lighted; (b) arrange the light for the subject (using diffused or indirect lighting) and, when enough light has been provided to secure a full exposure, then light the background and the objects in the scene almost to the same degree; (c) use a slight diffusing medium, even if it is only a piece of black silk; (d) use an exposure meter.

This last is very important, since it is acknowledged that very rarely are amateur movie makers experienced enough to be able to judge consistently the ever varying degrees of the lighting strength of Photofloods indoors. There is no chance of obtaining that delicate skin tone so necessary to theatrical quality in pictures if the exposure is very far from correct.

Another technical point worth noting is that a diffused scene and an out of focus one are entirely different. Merely throwing the lens out of correct focus

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will not give the same results as diffusion. The effect is far different and it is never satisfactory. If the lens is out of focus, it changes, to a very definite degree, the direction of the rays of light that strike the film, while a thin screen breaks them up only slightly.

When using any diffusing medium, it is always necessary to focus accurately in the first place, and only then is the diffuser placed in front of the lens.

Amateur clubs

[Continued from page 80]

N. Y. C. drama Organized under the leadership of David R. Gibson, ACL, the Imperial Motion Picture Club, in New York City, is now well along with production on *Purple Heather*, a feature length romantic drama set against a background of the Scottish coast. Although largely an interior story, *Purple Heather* calls for some natural settings, which were filmed months ago at selected locations in Maine. Mr. Gibson serves the group as director and cameraman, with the technical assistance of Gloria Jenny, who wrote the story, Margaret Macintyre, Ann Lang, Basil Burwell, Alphiel Kenneth, Tom Evans, George Mather and Herman Wolhorn. Others, featured in a large cast, include Peggy Converse, Lloyd Bridges, Dorothy Graham, James Macintyre, jr., and Barbara Holiday. With a production program already planned which contemplates still other stories, the Imperial Motion Picture Club will welcome applicants interested in membership.

Eights excel Eight millimeter movie makers in the Stockton (Calif.) Cine Club have been pointing with pardonable pride to the fact that productions in their width walked off with first and second awards in the club's recently completed vacation films contest. *Winter Holiday*, by Arnold Williams, led the list, followed by *Ye Gods and Little Fishes*, by Vernon Altree. In this contest, the Stockton group offered a novel and interesting prize schedule, which awarded to each winner an amount of fresh film equal to the footage used in the finished picture. With the completion of *A Club Member Edits*, current club cooperative venture running 200 feet of 16mm. monochrome, a new project will be launched in a competition for a club leader. As a prize in this contest, the club has offered a subscription to MOVIE MAKERS to the one winner.

Shoot titles Title making was the subject of a discussion and demonstration at a recent gathering of the Metropolitan Amateur Movie Club of Chicago, meeting in the River Park Field House. Bell & Howell Company cooperated with the program by supplying a demonstration reel on the subject, while club president Edward Egloff, ACL, and secretary Lloyd G. Miller, ACL, exposed and developed a roll of positive film titles at the meeting. An all purpose titling board, designed by Mr. Egloff, was used in the setup. *Transportation*, a study of Chicago's many forms of transport, was screened by Mr. Miller.

Boston ballots In Massachusetts, members of the Boston Cinamateur Club have elected officers for the coming year of club activity, with Herbert O. Worthly, ACL, leading the slate as president. Other incumbents are Frank David, vicepresident; Abraham Katz, treasurer; Albert Genaske, ACL, secretary. Future programs of this long established group include lectures by the members, on assignment from the president, as well as a new club production, as yet untitled. Recent screenings have featured *In The Beginning* and *Nite Life*, from the League's Club Library.

Welfare workers Brought together under the leadership of LeRoy Segall, ACL, a group of amateur movie enthusiasts is forming in Milwaukee, Wisc., which will have as one of its prime purposes the presentation of amateur films for the entertainment of persons shut in from normal living in the everyday world. Inva-

Members of the Minneapolis Cine Club attend a screening

Ormal I. Sprungman, ACL

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lids, the aged, cripples and groups in hospitals and homes will benefit from the plans of this socially minded unit, which will initiate its activities with a screening once each month pledged by each of the members. Film production and the more usual study of amateur filming problems will be included in the club's regular schedule of activities. Mr. Segall is serving as temporary president, assisted by Manford C. Galby, as secretary treasurer, pending the completion of the club's constitution, now in preparation by Howard M. Steller, ACL.

Third for Toronto Going into its third year of activity, the Toronto Amateur Movie Club already has added eighteen new members since the first fall meeting of the new season. Outstanding feature of recent programs has been a screening of *Western Holiday*, by Hamilton H. Jones, ACL, later to be honored as the initial winner of the Maxim Memorial Award. Other program items have included screenings of *Autumn Glory* and *Continental Passage*, by Alan Moorhouse, ACL; *Sky Maiden*, by Harry Strange, ACL; a demonstration of title making, by J. R. Biggart, ACL; a cine auction, conducted by Sidney Sampson, ACL.

Eights in New York In Manhattan, fifteen able and enthusiastic users of 8mm. equipment have met and organized the New York 8mm. Motion Picture Club, for the purpose of informal discussion and study. Walter Mills, ACL, heads the group as chairman, with Charles Ferrie, jr., as secretary. Meetings have been planned for 8:00 p.m., on the last Monday of each month, at the Hotel Pennsylvania. Late programs of this new unit have featured the screening of two films, by Albert Schafenberg, on Yellowstone Park, one reel in color, one in monochrome; a reel on 8mm. titling, by Joseph Hollywood, ACL; Kodachrome studies, by Mary Burt, ACL, and Mr. Mills; and a demonstration and discussion of film printing, by Maitland Harvey, ACL. Although it is planned ultimately to limit the club's membership at twenty five—to insure the benefits of informality—the rolls are still open at this time for applications by interested 8mm. workers.

Formal opening In Bombay, India, H. H. The Maharana Saheb of Dharampur, first patron of the newly formed Amateur Cine Society, has formally opened the premises equipped by the society for the production and study of amateur motion pictures. In evaluating the future possibilities of personal filming in India, His Highness put particular emphasis on its power for social welfare, urban uplift and social reconstruction. Exhibited

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as a part of the opening ceremonies were films by the Maharana, Miss N. Hill, K. H. Cama and Dr. B. B. Yodh, as well as first and second award winners in the society's recently concluded monsoon films contest. These latter were the work of E. G. Lazarus and O. Schmid.

Jacksonville study For their second meeting, following recent organization, members of the Jacksonville Cinematographers, in Florida, examined the problem of titling from both the technical and subject matter viewpoints. Dr. Thomas H. Lipscombe presented the case for the mechanics of title making, with Dr. F. Gordon King, ACL, outlining the fundamentals of good titling practice. Lantern slides and titled amateur films were used in both discussions. Meetings have now been scheduled for the third and fourth Wednesdays of each month, at the Hotel Seminole.

At Berkeley An opportunity to study the calibration of exposure meters was given to members of the Berkeley (Calif.) Amateur Motion Picture Club recently, through the cooperation of the Pacific Gas and Electric Company through its bureau of tests and inspections. On the same program, there was a screening of *Seeing the Unseen*, one of the Massachusetts Institute of Technology films, presented by Jack Lee.

At Kearny, N. J. Members of the Wekearnyan Cinema Club, of the Western Electric Company, initiated the new season with the election to office of Walter Boerner, as chairman, and W. A. de Mars, ACL, secretary. Following the business meeting, W. W. Worthington, ACL, spoke on editing Kodachrome and illustrated his points with two of his own color reels. The club has in production a film on swimming, to be filmed in North Jersey, under the leadership of the Messrs. Boerner and de Mars and Karl Swartzel, jr.

Talk on titles At the second meeting of the season, members of The Cinema Club, a branch of the Brooklyn Edison Club, heard a thoroughgoing talk on the technique of title making, by William P. Brandegee, ACL, chairman of the movie unit. The speaker illustrated his points with a 200 foot, 8mm. demonstration reel, which gives examples of more than fifty different title styles. The film, reports *Reel News*, club bulletin, has been a year in the making.

At Harrisburg A clinical screening of members' reels and a discussion of plans for a club production occupied the Harrisburg Cine Club at a late meeting, reports J. Ira Laird, ACL, group president. As yet un-

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titled, the club film will feature a number of magic tricks in a plan designed to include many kinds of camera illusion. *Peggy's Cove* and *Evangeline Land*, from the League's Club Library, have been featured screenings.

Letters and lights Thoroughgoing discussions and demonstrations on the important subjects of titling and interior lighting have been featured on late programs of the Movie Group, Telephone Camera Club of Manhattan, ACL, according to T. G. Herendeen, chairman of the group. Charles Coles gave the talk on both the principles and the technique of good titling, while Philip J. O'Toole was in charge of the evening on lighting. Filmed both in 8 and 16mm., his demonstrations will be studied on the screen at a later meeting.

See winners At a special meeting held for the purpose, members of the Cinema Club of the Oranges, in New Jersey, saw the prize winning films from the late State wide contest sponsored by the club in cooperation with the *Newark Sunday Call*. New officers of this active group have been announced, as follows: William T. Vanderlipp, ACL, president; Warren D. Matthews, ACL, vicepresident; William J. Murphy, secretary; Leo B. Leichter, ACL, treasurer. Dr. Nelson W. Lockwood, ACL, will continue as membership chairman.

Snow time scenes

[Continued from page 66]

will be more pleasing to the eye at the same time. A red filter is stronger and therefore will often give a still better result. A filter will also be almost a necessity when the shot includes both an expanse of snow and a good deal of sky. Without a filter, such a scene usually will be valueless because both snow and sky will record in the same gray tone. Correct exposure is of the utmost importance, because overexposure will blot out detail, and, when detail is lost in a snow scene, usually nothing is left but dull, light gray.

With exposure increased by the season, a filter and possibly slow motion as well, supersensitive film is likely to be necessary. This is more expensive, but it is certainly more economical than taking a chance with less expensive film which might be useless.

If you film figure skating, some footage in slow motion is desirable, for the eye scarcely can follow some of the intricate gyrations of the expert if the scene is made at normal speed. However, take most of your shots at normal speed, for the slow motion should be set in sequences of normal action to be most effective.

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Speed skating also will enliven your film, although it will often be difficult, unless you are high up in a stadium, to find a viewpoint which will permit shots that will run long enough. A favorite stunt of newsreel photographers covering horse races may be used with great effect here—set up the camera right on the ice, pointing along the rail in the opposite direction from that in which the race progresses, and let the skaters flash past your lens.

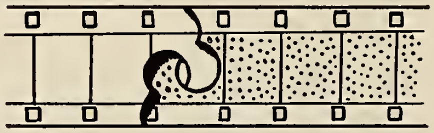
The field is still wide. There are *slalom*, ski joring, snowshoeing, ice hockey, skiing and just plain scenery—all worthy film subjects. And, for a crowning shot that will bring expressions of admiration from your audience, try to get a skier moving up the edge of a gentle slope, against the sky, with the sun behind him. The light will outline his figure and pick up the puffs of snow raised by his poles and skis in a striking effect. After this scene, you will be proud to add *The End* title on your winter film.

The clinic

[Continued from page 68]

it will remove gummed oil and dust quickly. Small bristle brushes supplied for cleaning electric razors are good tools for this purpose.

Temporary join There are times in editing when it is desirable to fasten the ends of film clips temporarily for the purpose of winding odd scenes on a storage reel. One may provide for this by making holes with a paper punch as shown in the sketch herewith. With two or three holes, one can produce a notch halfway through the ends of the films to be joined, and two pieces notched in this fashion are easily hooked together. It is necessary to damage only the last frame at each end.—*Gerald Kent Neeland, ACL.*



Film clips joined by notches for storage during editing

Better sound It is impossible to tell just how music from a loud speaker is going to sound in an auditorium full of people when the setup is tested in an empty room. A tremendous amount of sound is absorbed by clothing, and reverberations that are troublesome in an empty room disappear when the audience arrives. Speakers are best placed as close to the screen as possible. Behind the screen is the ideal place, but this position is not practical unless the screen is perforated for sound projection. Placing the speaker under the screen is preferable to having it at one side.

Winter Wandering

Title background on page 64 hand lettered as a sample by Editing & Titling Service

Thespian snow Winter pictures often need snow, but in many parts of the world there is small chance of snow falling just when it is wanted. There is something about the large, slowly falling flakes that bespeaks the winter season, and they may be simulated easily for either title or dramatic effects by allowing finely chopped pieces of tissue paper to fall from a point well above the camera. A shot from a window which shows snow falling slowly outside could well be made by having somebody lean out of an upstairs window to sift the torn paper so that it would drop past the window pane.

News of the industry

[Continued from page 76]

ette 16mm. movie camera, formerly marketed by this firm, now has been transferred to the Ampro Corporation, 2839-51 North Western Avenue, Chicago. This transfer is to take effect February 15, 1938, and up to that time all sales, repairs and adjustments will be made by the International Projector Corporation. After that date, Ampro will take over. However, it is requested that all present owners of the Simplex camera arrange to have repairs and adjustments made before February 15, if needed, as there will be approximately a two months' period of preparation before similar work can be undertaken by the Ampro Corporation.

Color and sound Disneys A delightful new source for home or other entertainment in the 16mm. sound on film medium is the new *Silly Symphony* subjects offered this month in 16mm. sound and color. These films are added to the rental catalog of Kodascope Libraries Division of Eastman Kodak Company, with headquarters at 33 West 42nd

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■ SEE our After Inventory Bargains on page 87. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WANTED: 16mm. camera suitable for medical and surgical pictures. Focusing device, turret head, and fast lenses essential. Must be mechanically excellent. Give full description and lowest cash price. BOX 210, MOVIE MAKERS.

■ WANTED: Kodascope A, series K; must be in good condition, reasonable. J. HAVENDER, 3686 Jerome Ave., Bronx, N. Y. C.

FILMS FOR RENTAL OR SALE

■ "THE World's greatest of all Passion Plays." 16mm. 7½ reels; sound with dialogue or silent; rent or purchase; superior to Oberammergau play. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE—OUR HIGH GRADE 16mm. silent subjects will be given for your high grade 16mm. subjects, $1.00 per 400′ reel. Our SOUND ON FILM features and shorts are for rent, exchange and sale. Catalogues available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ NEW and used 8mm. or 16mm. films in exchange for your old ones. Details free. HOME MOVIE SHOP, Reedley, Calif.

FILMS WANTED

■ WANTED to buy: 16mm. scenes of N. Y. skyline, boat arrivals and departures, Statue Liberty, lighthouse, European trains, also scenes in Shanghai, Japan, Malay, Java and Bali. Describe fully and state price. E. IMHOFF, Box No. 2, Dubuque, Iowa.

TRADING OFFERS

■ SHOTGUNS, RIFLES, TARGET PISTOLS and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters, and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for catalog. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 South Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY COMPANY, D-50, Meriden, Conn.

■ PRINTED titles (16mm. or 8mm.), eight words or less, 20c; each additional word, 3c. Samples and "The End," 10c. MIDWEST SERVICE, 1024 Quincy, Topeka, Kans.

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: R. P. "Pep" Powell, 22 Burton Ave.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 1319 L St.
Photo Service Co., 1931 Mariposa St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Center, 1535 Las Palmas Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Cine Film Distributors, 1431-33 N. Highland Ave.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
Columbia Camera & Movie Supply, 5621 N. Figueroa St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
Martindale's Book Store, 5310½ Wilshire Blvd.
Martindale's Library, 543 S. Western Ave.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Pine Knot: Big Bear Studio, Box 266.
Redondo Beach: De Koven Studio, 110 Coral Way.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Boulder: D. L. Yocom Studio, 1724 - 12th St.
Colorado Springs: Shewmaker's Camera Shop, 208½ N. Tejon St.
Stewart Bros., 17 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Victor M. Schmelzer, Inc., 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Vale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds, Inc., 915 - 15th St.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Howard's Drug Store, 44 W. Church St.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Thomasville: Moller Studio, 130 E. Jackson St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: A. Novak & Co., 5711 Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.
Snyder Art Store, 21 S. Seventh St.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Younker Brothers, Inc., Dept. No. 28, 7th & Walnut.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Keokuk: Wilkinson & Co., 422 Main St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

(Continued on page 100)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

Street, New York City. The outstanding qualities and delightful humor of these cartoons are too well known to require further description, while the fact that they are in color notably adds to the screen enjoyment that they offer. The first subjects available in this series are *Birds in the Spring*, *Father Noah's Ark*, *Babes in the Woods* and *Lullaby Land*.

Agfa sound "dupes" Users of 16mm. reversible sound film now may have their sound subjects duplicated on reversible film, in any length, at the Agfa Ansco Laboratory, 245 West 55th Street, New York City. Special equipment has been installed to provide sound "dupes" of continuous length and uniform quality.

Films for children A series of special "Children's Hour" sound on film programs has just been released by Walter O. Gutlohn, Inc., 35 West 45th Street, New York. These films were especially edited for children from five to ten years of age and are said to have definite educational value as well as entertainment appeal. Among the subjects featured are marionette plays, nature studies and novelties.

Cine theatres A brand new and novel idea for housing the home movie theatre in a manner fully compatible with its importance has now been worked out with remarkable efficiency by R. S. Hodgson, ACL. Details are given in a brochure issued by the Amateur Cinema Theatre Company, Dover, Mass. Here are shown complete specifications and blueprint details of several models of prefabricated movie theatres for substandard showings, offered at surprisingly low cost. These are shipped complete to the purchaser and are made up of five by ten foot units, to be erected on the spot. The result is a complete miniature theatre, seating sixteen or more persons and having a specially designed stage, auditorium and projection booth. Mr. Hodgson is a movie maker of long standing, and his intimate knowledge of the movie maker's requirements, together with his experience in the prefabricated construction field, have given him this unique opportunity to serve the amateur. Several plans are available, for large and small theatres, and close attention has been paid to every detail involved. Projection booths and stages make provision for sound accompaniment, film storage, title making, editing and many other requisites.

Correction The film, *This is China*, offered by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York, N. Y., was incorrectly referred to as *War in China* in *News of the industry* in January Movie Makers. This accident is particularly unfortunate, because *This is China* is not a war picture, but rather an entertaining and often sensitively beautiful portrayal of the real life of the Chinese. The film runs six reels, 16mm., but now is available in a special school version of three reels.

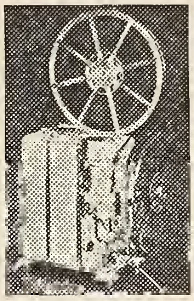
New G. E. photocell exposure meter features sliding hood

New Kodak sales manager The post of general sales manager of the Eastman Kodak Company, vacant for three years, was recently filled by the appointment of James E. McGhee to that position. Herman C. Sievers, formerly occupying this position, vacated it when he was made vicepresident in charge of sales and advertising. The new sales manager joined the Kodak Company in 1920 and has had an active service record since that time.

Nu-Art films A new series of modern entertainment and educational sound subjects is now to be released for the 16mm. field by Gordon W. Hedwig, president of Nu-Art Films, Inc., 145 West 45th Street, New York. Mr. Hedwig states that he has signed contracts with Artcinema Associates, Inc., for exclusive 16mm. distribution rights on a series of new subjects including *Abraham Lincoln*, *Du Barry*, *Reaching for the Moon* and a number of other desirable features and shorts.

Cut film tank Now available to users of cut and pack film in still cameras is the handy stainless steel developing tank, called Kodak Adjustable Cut Film and Film Pack Tank and made by the Eastman Kodak Company, Rochester, N. Y. This device incorporates a molded reel of novel design, in which the films may be inserted for development very easily. This reel may be adjusted for any one of twelve film sizes, accommodating twelve films of the smaller size or six of the larger. Once loaded, the reel may be placed in the tank, the cover attached, and development, fixing and washing may be carried out in daylight. Tank and reel may be purchased separately.

BASS has the new Eastman Kodak



16 MM SOUND ON FILM Kodascope

$800.00

a superb instrument by which the utmost in 16 mm Sound Motion Pictures is realized.

Radically different, totally new. It is mechanically, scientifically, far ahead of hitherto accepted standards. Wider range, greater subtlety and realism. Unusual and beautiful in appearance . . . *the finest possible 16 mm sound projector*. Write Bass for literature.

Write for the RCA 16 mm S. O. F. Camera Bulletin

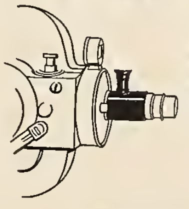
Lists new accessory equipment including Galvanometers, Amplifiers, Motor Drive Installations, External Magazine Installation, Sound recording film and projectors.

Bass CAMERA CO.

DEPT. C

179 W. Madison St., Chicago, Ill.

OPTIAX VIEWER



For centering and framing close-ups, titles, inserts, etc. No title board required. Shows actual image 10X magnified, direct along the optical axis of the camera lens.

For 16mm. cameras.

$12.50 postpaid

Illustrated folder on request.

ART. WOLFF

159 N. State St., Room 900, Chicago, Ill.

SOUND ON FILM

Rent-Exchange-Sale

Modern High Grade Features & Shorts

CINE CLASSIC LIBRARY

1041 Jefferson Ave. Brooklyn, N. Y.

SIMPLEX FILM CLEANING DEVICE

Clean your films as you rewind. Remove dust, grit, oil & finger marks. For 16mm. and 8mm. film. Outfit consists of:—Film Cleaning Device with cleaning pads, extra pads and 8 oz. can of cleaning fluid. Price $3.50 Postpaid in U. S. A.

SIMPLEX FADING GLASS

Makes fade-in and fade-out effects. In carrying case, with instructions. Price **$2.00**

Send for list of Gold Seal Superscenics.
100 ft. 16mm. subjects $4.50 each.

ERNEST M. REYNOLDS

165 E. 191 ST. CLEVELAND, OHIO

(Continued from page 98)

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Laconia: Quimby Drug Store, 522 Main St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
South Orange: E. A. Wallace, Inc., I South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Flatbush Camera Exchange, Inc., 931 Flatbush Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 110 W. 40th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
HARVEY'S, 103 W. 43rd St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
UNITED FILM LIBRARIES, 149 W. 48th St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News, 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE,*** 456 Turner St.

M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.

Altoona: Craft and Book Shop, 1627½ Eleventh Ave.

Bethlehem: Dennis Photo Service Co., 49 W. Broad St.

Easton: Easton Sporting Goods Co., Second and Northampton Sts.

Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.

New Castle: Charles T. Metzler Co., 22 N. Mill St.

Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Dedaker's Photo Service, 277 W. Mt. Pleasant Ave., Mt. Airy.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bremerton: Pacific Photo Finishers, 203 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pasco: New Pasco Drug Co.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

WYOMING

Sheridan: Davis Art Studio, 134 S. Main St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.
Quality Shop, 10 Rue Fouad 1er.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bournemouth: Osborne Saul, Ltd., 117 Old Christchurch Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Cambridge: Turner & Sons (Cambridge) Ltd., The Photographic Dept., 36 Trinity St.
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. 1. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Scarborough: John W. Gray, 82 Westborough.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
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Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct, 35 Nowy Swiat.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., Box 928.

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Singapore Studio and Photo Co., 39 High St.

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Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

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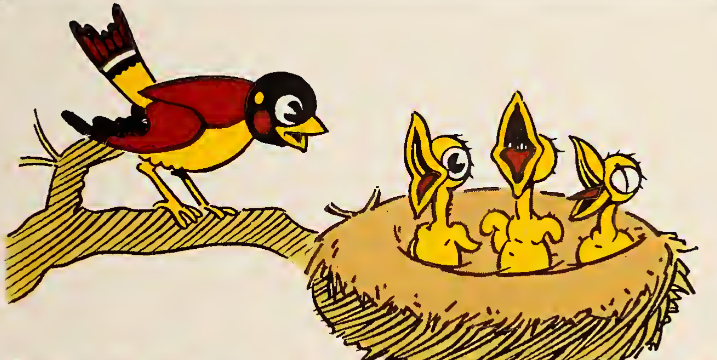

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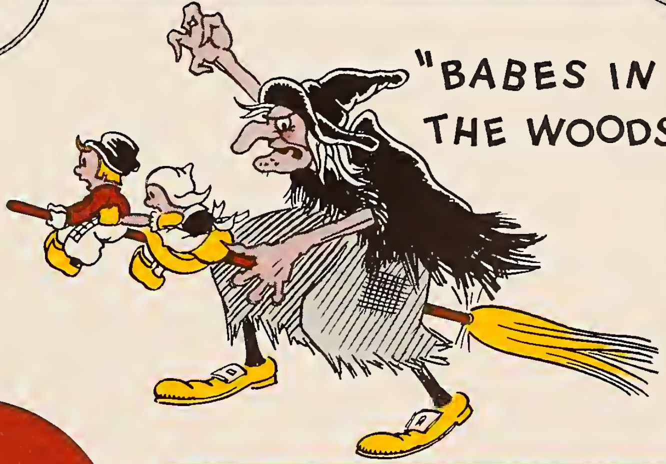

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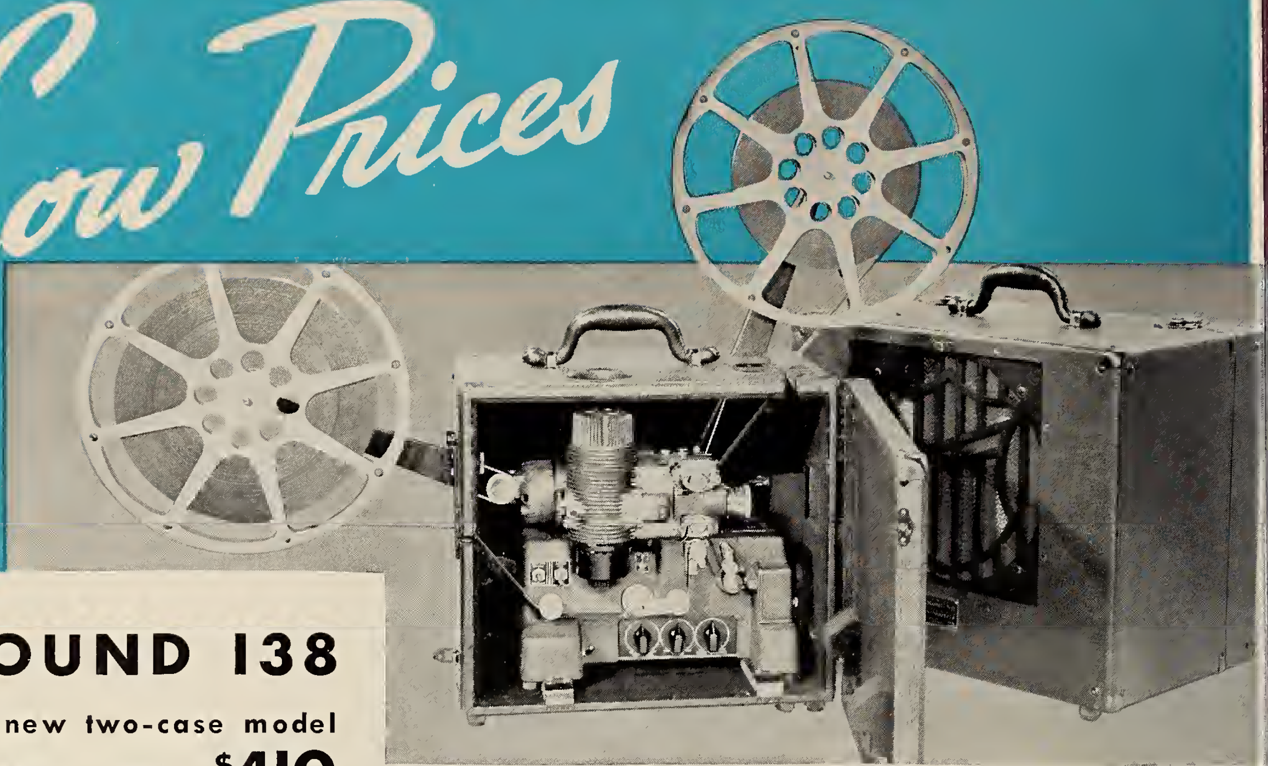

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These drastic price reductions are made possible because of the popularity of the 138's!

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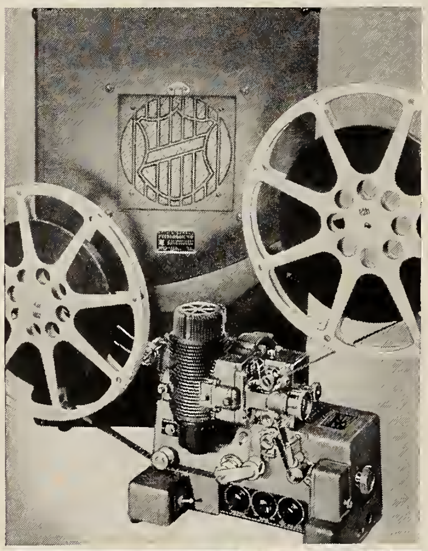

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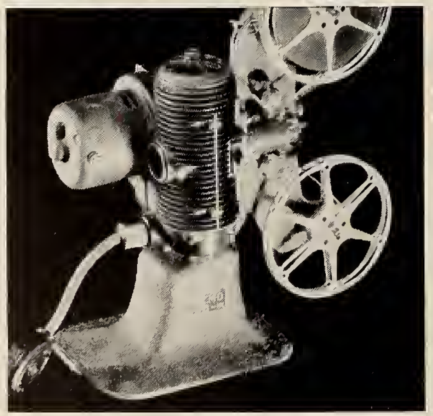

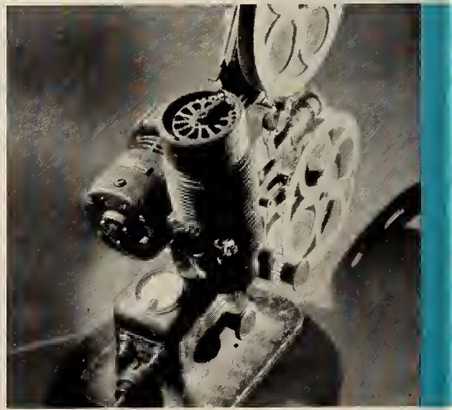

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

MARCH, 1938

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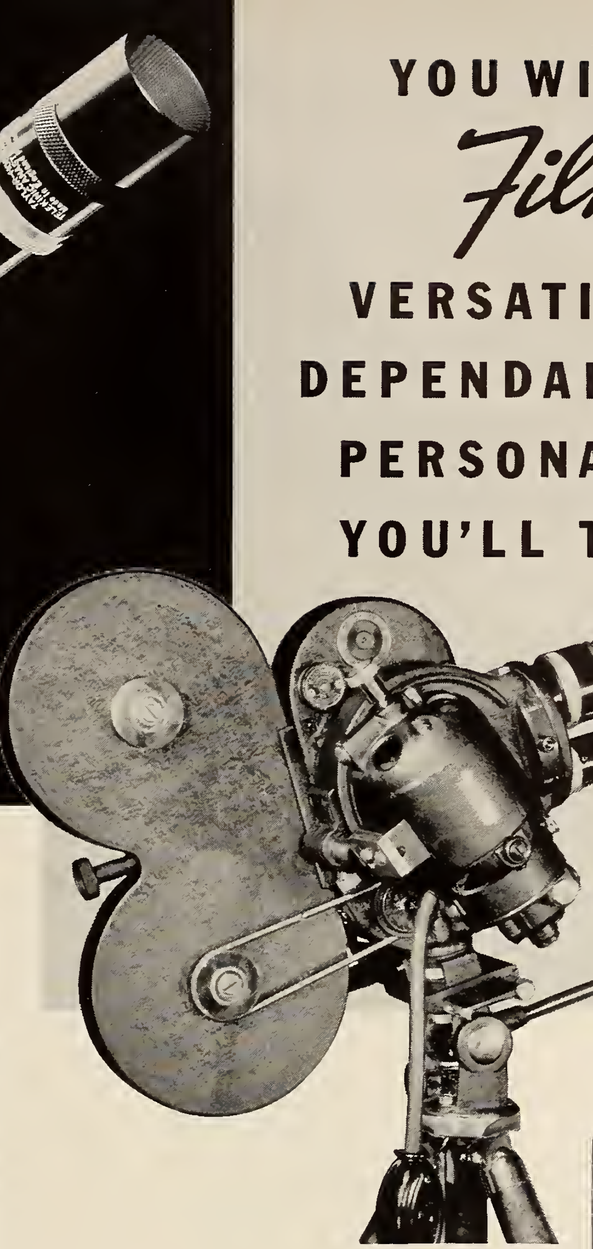

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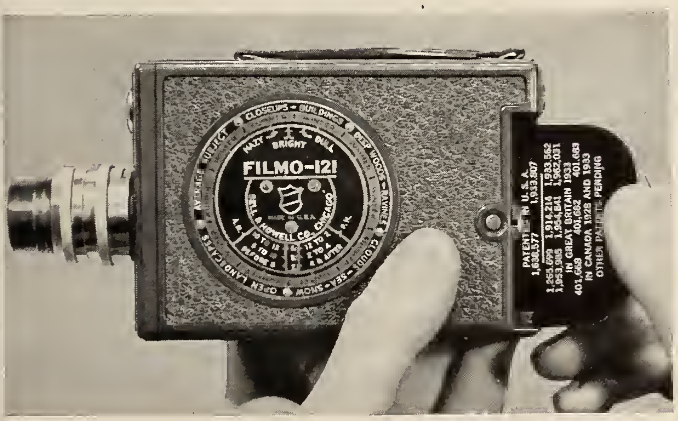

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When You Steady Your Camera

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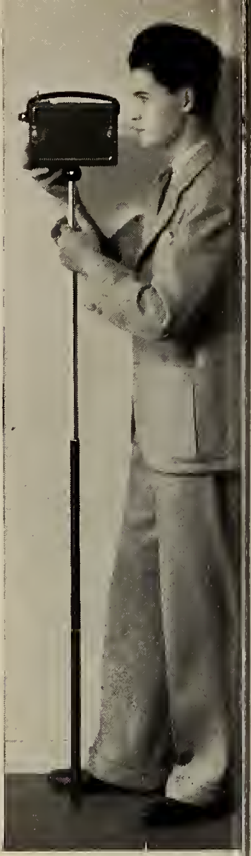
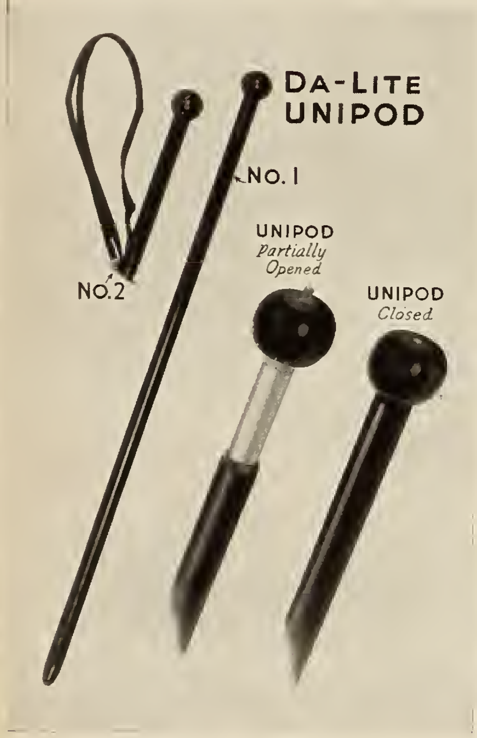


DA-LITE UNIPOD NO. 1

- *Quickly Set Up* ● *Light and Easy to Carry*
- *Your Choice of Two Convenient Models*

HERE is the camera support that will really keep your movies free from wobble. The Da-Lite Unipod is so easy to carry and so simple to use that you will be sure to have it with you to steady your camera for every shot.



The Unipod is made in two styles—No. 1 which rests upon the ground—No. 2 which has a strap to hang around the neck and rests against the body.... Each model consists of two telescoping aluminum tubular members which can be quickly adjusted to the proper length to bring the camera to eye-level. The screw in the top holds the camera securely in place. The No. 1 Unipod collapsed, is 34½ inches long and extends to any height up to 60 inches. It weighs just one pound. The No. 2 Unipod collapsed is 11 inches long and extends to eye-level. It weighs only 10 ounces.

See the Da-Lite Unipod at your dealer's! It soon pays for itself in film saved. Illustrated literature on the Unipod, the projector stand and Da-Lite Screens will be sent upon request. Write today!

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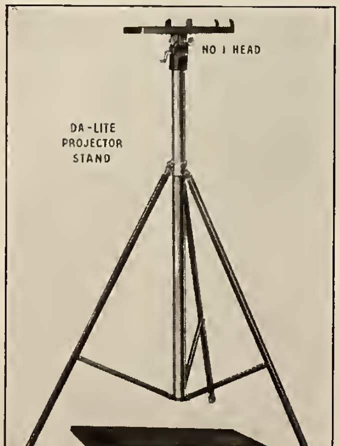

The DA-LITE PROJECTOR STAND

Provides a Strong, Rigid Support

With this Da-Lite accessory you won't have to worry about where to put the projector. It is ruggedly built to provide a rock-steady support, so essential to vibrationless projection. The stand is adjustable in height and permits projecting pictures over the heads of the audience so that you can seat more people in direct line with the screen. Equipped with a tilting head (No. 1) for silent motion picture projectors or a non-tilting head (No. 2) for sound and slide projectors. The No. 1 head is 5" x 12" and has adjustable side clamps to grip the projector. It can be tilted, rotated and held firmly in one position. The No. 2 head is 12" x 20". The complete unit is light in weight and folds compactly for easy carrying. Ask your dealer about the Da-Lite Projector Stand!

DA-LITE SCREENS AND MOVIE ACCESSORIES

MOVIE MAKERS

Meerkamper from Monkemeyer

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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Closeups—What filmers are doing

Over in Heswall, Cheshire, England, B. K. Hope, ACL, is pretty busy working out the treatment details of a bangup picture on his extensive collection of ship models. It's not going to be an easy job. One doesn't toss tiny sloops or schooners, worth many a month's pay, into the water without a second thought. But Mr. Hope has much of unique interest and value to work with. There is, for instance, the original racing flag flown by the late King George V from the masthead of his yacht, *Britannia*, and the port and starboard running lights from the same craft. Of especial concern to many of us on this side of the Western Ocean will be Mr. Hope's proud possession of the original, authenticated signal gun from the United States frigate, *Chesapeake*. Recalling the War of 1812, you'll remember that this ship, under Captain James Lawrence, sailed out of Boston harbor to accept the challenge of the British frigate, *Shannon*, to a passage of arms. After a furious encounter, in which Lawrence was mortally wounded, the *Shannon* overcame the *Chesapeake* and took it captive into Halifax, N. S. Later, she was sailed to England and sold. The signal gun, writes Mr. Hope, is a beauty in bronze, in fine condition, and must surely go in the film.

The selection of a program of films for their Annual Movie Party, traditional function of Duncan MacD. Little, ACL, and Mrs. Little, has been going on for more than a month now, with nine judges engaged in the job. They are Dan Anderson, of the *New York Sun;* Wladyslaw T. Benda; George Mills, of Pathé News; Professor Mack Gorham and Professor Russell Potter, of Columbia University; metropolitan newspaper film critics Eileen Creelman, Howard Barnes and Frank Nugent; Arthur L. Gale, ACL, editor of Movie Makers. This year's party, the ninth in the series, will be held at Columbia University, in collaboration with the Division of Film Study.

If, for any reason, you're planning a photographic visit to a young ladies' college, don't forget to prepare a good rousing talk on photography before you go. You're going to need it. Probably you read in a late number of *Life* how their Alfred Eisenstaedt was mobbed by eager young photographers at Bennington College, when he shot his fine series of studies of that school. Well, almost exactly the same experience awaited Charles J. Carbonaro, ACL, on a recent occasion when he was filming at Connecticut College for Women, at New London. Hardly had he set up a light before the girls rallied round, burbling with questions and bristling with cameras. One young lady, president of the school's camera club, said she would call a special meeting of the group for the next evening, if Mr. Carbonaro would consent to give them a talk. Gallantly, he did just that, only to find that the girl's father was physics department head G. K. Daghlian, who in turn collared our hero for a talk before his classes—on color photography . . . You can see how these things go, so don't say we didn't warn you.

Lawrence Glesnes, first in "Sports Afield" cine contest

Prize winners in the Amateur Movie Division of the recently concluded Camera Contest, sponsored by *Sports Afield*, magazine of the outdoors, have been announced by camera editor Ormal I. Sprungman, ACL, in the following order of merit: Lawrence Glesnes, T. W. Daniels, E. W. Meyer, T. L. Osborn, jr., Dr. Morris R. Haigh, Riley E. Hess, ACL, W. G. Sipe, Edwin C. Rosenberg, ACL, Dr. David B. Hill, ACL, and A. C. Woolfries, ACL. First award winner Glesnes, a resident of Mankato, Minn., used 8mm. equipment in picturing the wild life of his native State and of southern Ontario in the film, *Canoe Trails of the Ojibway*.

Sponsored by WNYC, the municipal radio station of New York City, a series of thirteen programs on amateur motion pictures is now in progress, broadcast each Wednesday afternoon, from 4:45 to 5:00 P. M. George A. Ward, ACL, of the station's announcing staff, conceived and is arranging this trail blazing experiment. Opening the series was Russell C. Holslag, ACL, advertising manager of Movie Makers, who has been followed on later periods by Duncan MacD. Little, ACL, Charles Coles, Charles J. Carbonaro, ACL, Sidney Moritz, ACL, and Mr. Ward himself.

This is the first radio series entirely devoted to amateur movies.

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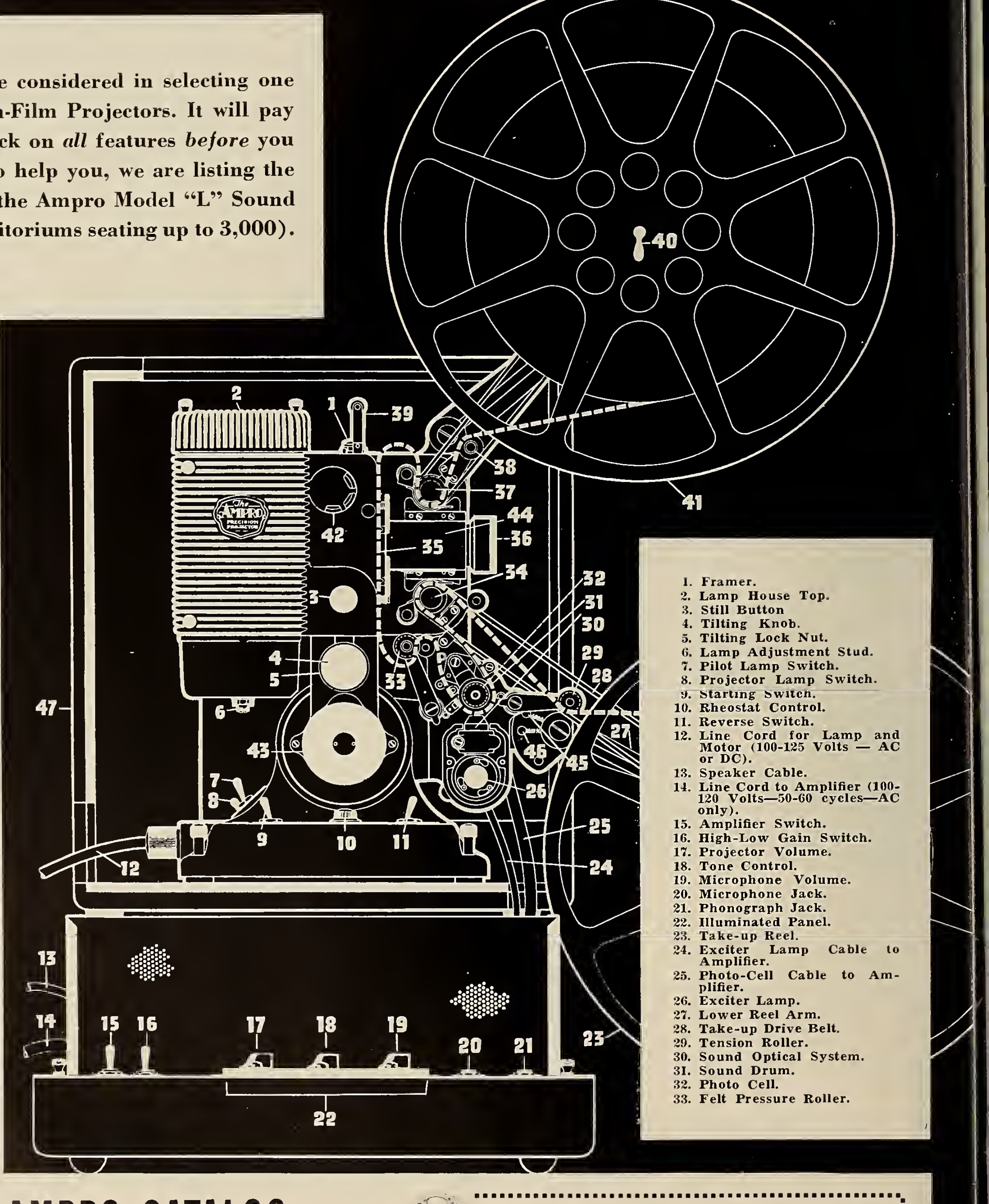

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Complete Mixing.

Microphone Volume Control, Microphone Receptacle and Phonograph Receptacle are easily accessible.

Amplifier Mounted in Case with Speaker—The projector can be used without the amplifier for silent films. The amplifier and speaker can be easily moved and used separately to provide microphone talk and entertainment.

In addition, the 33 important projector specifications and features found in Ampro Silent Models are naturally incorporated in Ampro Sound-on-Film Models.

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2. Lamp House Top.
3. Still Button
4. Tilting Knob.
5. Tilting Lock Nut.
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7. Pilot Lamp Switch.
8. Projector Lamp Switch.
9. Starting Switch.
10. Rheostat Control.
11. Reverse Switch.
12. Line Cord for Lamp and Motor (100-125 Volts — AC or DC).
13. Speaker Cable.
14. Line Cord to Amplifier (100-120 Volts—50-60 cycles—AC only).
15. Amplifier Switch.
16. High-Low Gain Switch.
17. Projector Volume.
18. Tone Control.
19. Microphone Volume.
20. Microphone Jack.
21. Phonograph Jack.
22. Illuminated Panel.
23. Take-up Reel.
24. Exciter Lamp Cable to Amplifier.
25. Photo-Cell Cable to Amplifier.
26. Exciter Lamp.
27. Lower Reel Arm.
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29. Tension Roller.
30. Sound Optical System.
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32. Photo Cell.
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AMPRO

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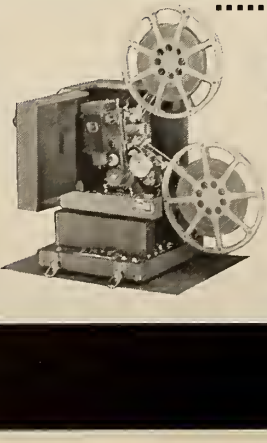

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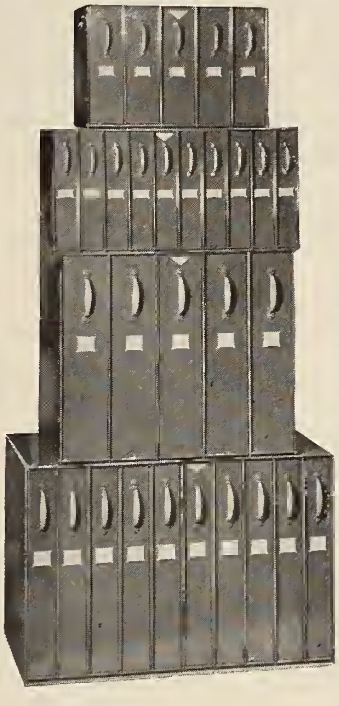

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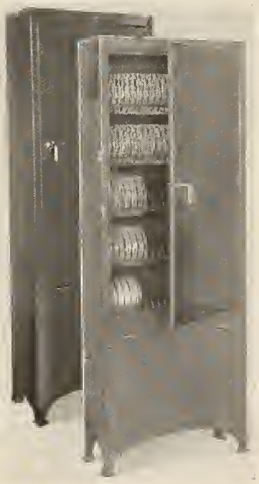

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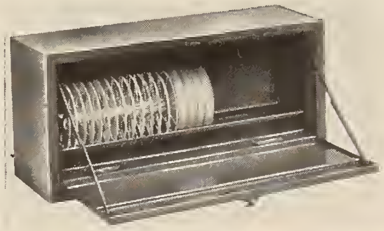

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holds 20 reels)...................... **$27.50**

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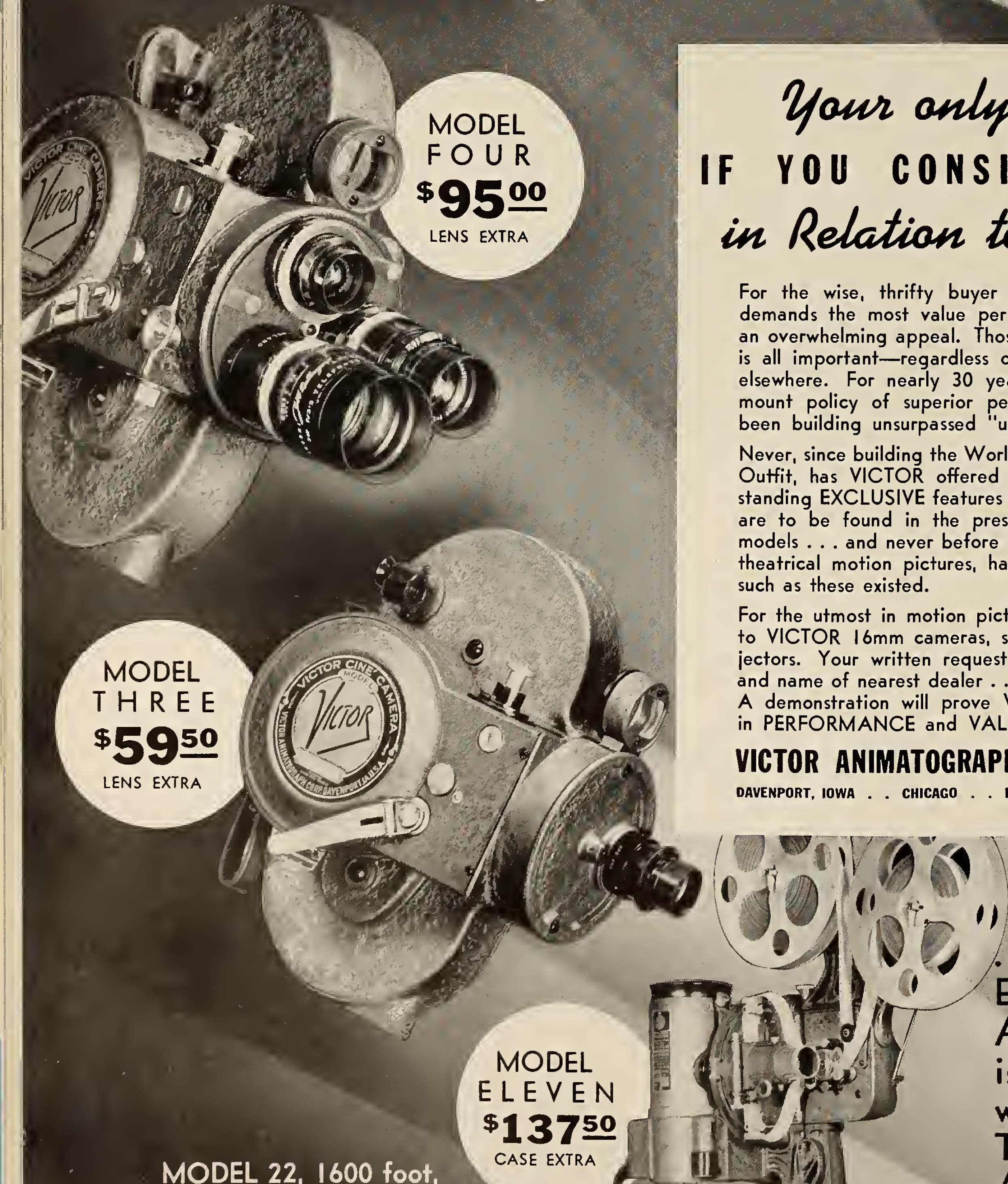
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What it does not do

FOR the information of the many new members who have come into the Amateur Cinema League in the last twelve months, it will probably be of service if specific mention is made of certain things that the League does not do, either for its members or for others interested in personal movie making.

The League is a service organization created to help personal movie makers to better results in their filming. It gives this aid by consultation, publication and the review of films. Its other functions are purely additive to the main effort. Further things may well be worth doing, that the League does not do, but the League cannot undertake them.

Listed at random, then, here are eight functions the League is sometimes asked to perform by members or others, which it does not perform, either because it is not equipped to do so or because it is not convinced that it should undertake them, in justice to its other duties.

The League cannot make purchases for movie makers, and it is requested that neither members nor others send commissions to be executed, either with or without accompanying funds.

The League will not attempt to secure discounts in their purchases for its members.

The League's membership card cannot be used to secure special favors from photographic dealers or others.

The League does not maintain club rooms or laboratories, nor does it hold meetings at which lectures or movie programs are given. In more than a decade of its history, it had only one banquet, on its tenth anniversary.

The League has no films for sale, rental or loan, beyond those in its Club Film Library, which are restricted to the use of movie clubs.

Although it will provide reasonably detailed filming plans for its members and has available a booklet of scenarios, it does not write complete scripts. There is not time to do this, in justice to its large membership, nor does a filmer learn this part of his work so well as by writing the script himself.

The League cannot provide detailed plans and descriptions of how to build elaborate equipment, such as cameras, projectors, sound printers, and the like. In most cases, these are commercial plans and are protected by patents. The League does offer aid in building minor accessories, such as titlers, that might be constructed at home.

It is not possible for the League to answer the all too prevalent question of what is the best camera, the best projector, or what not. There is no such thing. There is, of course, the most suitable camera or projector for a specific purpose. Members can get that information readily, if they will indicate the purpose for which they wish to use equipment. Generally, several different offerings will fill the bill.

League members will spare themselves disappointment, if they will refrain from making these requests. It is believed that the membership, as a whole, heartily approves the policy of not acceding to them and that it prefers to keep the League as a service body for filmers, who want to do better work.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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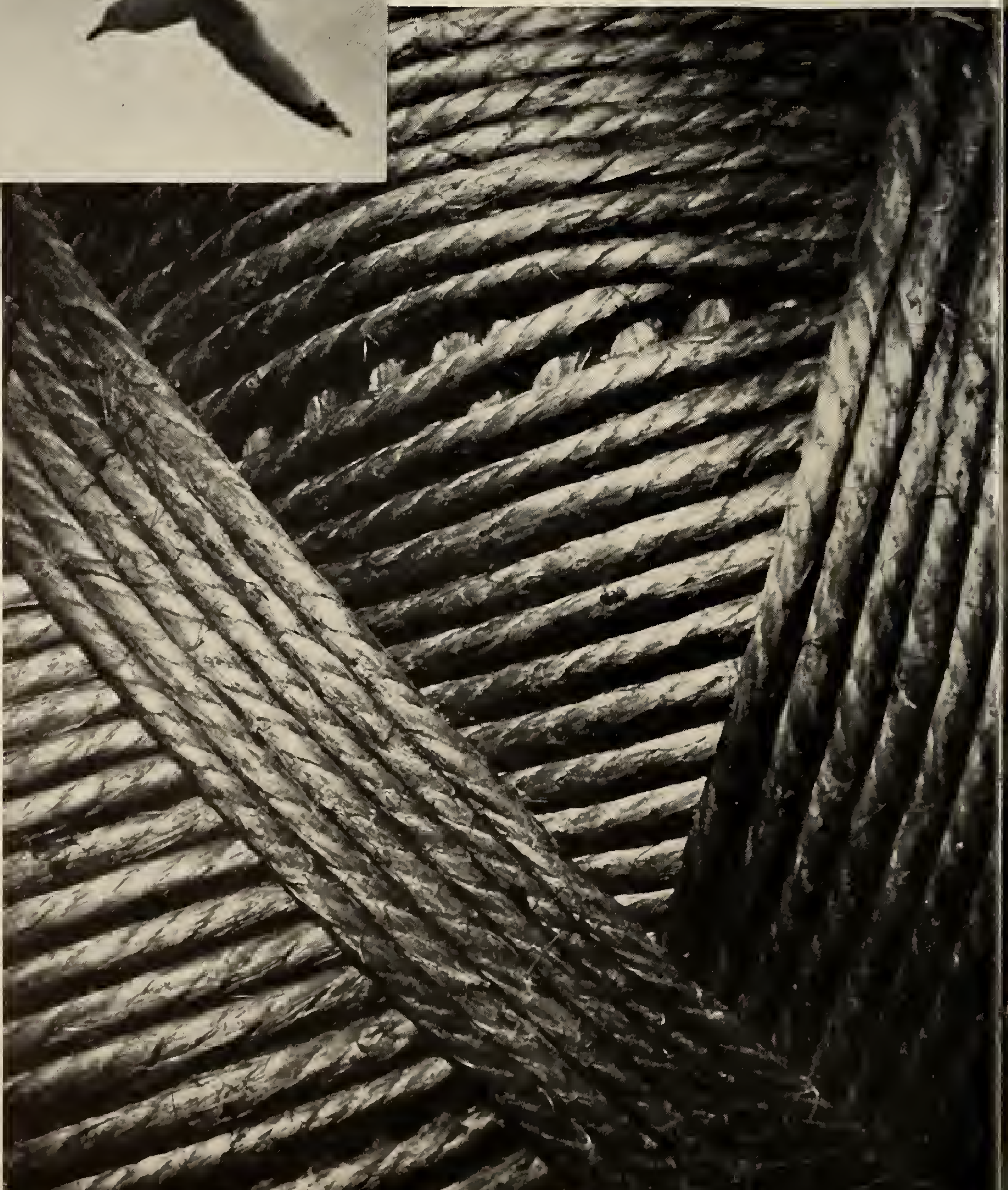


Lionel Green

CINE PATTERNS

In motion or static, pattern shots are effective decorations that offer variety in film sequencing.

IF YOU LIKE IT, FILM IT

ARTHUR L. GALE, ACL

RECENTLY, in New York City, a luncheon was given in honor of Cecil B. DeMille's latest picture, *The Buccaneer;* the guests, leaders of the motion picture business and representatives of intellectual enterprises, were told of the staggering research that preceded the production of this historical film. The cost exceeded $80,000.00; even a long forgotten letter from President Zachary Taylor was sought out and acquired to obtain background information on Pirate Lafitte, the picture's hero.

Lately, there was an exhibition at the Museum of Modern Art, also in New York City, which presented the steps in the creation of the cinema version of *Tom Sawyer*. This, too, told the story of an enormous research staff slaving to get every detail right, even to the proper construction of a tin can of the period. Letters flew thick and fast, archives were consulted and tens of thousands of dollars were spent to get the information to enable Hollywood to create the right background for one of its feature pictures.

The amateur movie maker can appreciate the importance of this better than the non technically minded public. But it leaves him a bit bewildered and rueful. If, to make a good picture, Hollywood must do this, and it seems that it must, what chance has he? If, to create motion picture art, whatever it may be, Hollywood must make such involved and costly preparations, how can he expect to make even just a good film?

Obviously, the solution does not lie in competing with Hollywood on its own terms; that would be madness and the product a bad imitation. Then, assuming that the amateur wants to make fine motion pictures, and possibly great ones, where is his field?

The answer is found very close to home. It is within his own interests, his own enthusiasms and sincere emotions that he can find fields of motion picture endeavor that cannot be expropriated. He may not be able to finance the research for a *Buccaneer* or *Tom Sawyer*, but he can give his own reactions in movie form to things that interest him deeply. And he can do this better than anybody else.

With all its versatility, Hollywood cannot effectively represent the personality of an individual artist or craftsman. Its works are bound to be institutionalized, the manufacture accomplished by a tremendous machine involving many personalities. On the other hand, the amateur movie maker can express himself freely; he need film only the things that he likes very much. When he does this, he makes the best pictures of which he is capable. Genuine absorption in the subject of a picture is reflected in the film itself in thousands of ways, and it communicates itself to the audience. Technique may be naive, exposure may be imperfect, but if you are deeply interested in your subject, and if you can represent that interest in the film, you have something.

Then, when mastery of the tools of movie making is coupled with this quality, a superlative film results. The combination of these two elements is reflected in every one of the films in MOVIE MAKERS list of the Ten Best.

All this may seem so obvious that it would appear unnecessary to point it out. Of course, a man interested in skiing, and sensitive to the beauty of snow, will make a better picture of snow fliers than one who is not, and, likewise, those who are enthusiastic about hunting, boats, trains or architecture will make better cine documents of these subjects than men who lack this enthusiasm.

But there are a few aspects of this universal truth that are not so obvious. For instance, just picturing subjects that happen to interest you is not enough to create motion picture art or merely an entertaining film. To be art, the motion picture must reflect the maker's own reaction to the subject that is pictured. It must involve his personality, his attitudes toward life and the message that these generate. Otherwise, you have a series of cine post cards or, at best, a film report without personality. We are not all mute, inglorious Miltons, and not everybody has some stifled thing to say, of great artistic importance. However, almost universally, a picture is more real and more interesting if it represents the tastes and viewpoints that we do have. And, whether of weighty value or not, almost everybody does have something to talk about.

The mechanism of talking about it on film is simple. Do you like spring? Do you feel the glamour of the season and does it make you vaguely sad or violently happy? There's a film in either case, and. no matter where you live, short of existing on an ice floe, you have the material with which to make it. Perhaps you feel somewhat differently about things and believe that spring throws into relief the plight of the underprivileged. Here is a film story as poignant as you want to contrive it. Do you like the countryside and what does it mean to you—peace and tranquillity, respite from the impingement of mankind, the stirring grandeur of great trees and mountains or the strength of ploughlands and the rightness of labor close to the soil? Let your own reactions and your own feelings give the key to the selection of your scenes.

We usually have such reactions about a prospective film subject, or it would not have suggested itself. To bring these viewpoints to light, it is necessary only to do a little mining in the part of our mind that we usually leave undisturbed. One starts by asking himself, "Why do I want to film this and what do I think about it?" The rest is easy, if you are willing to hunt for the scenes, just as a writer must hunt for words or a painter must search for color and form.

What do you like about ships at sea? If your film tells it, the reel of your ocean trip will be fascinating. Why did you take a cruise? For fun? If so, what do you find gayest and most amusing? How can you make your audience sense your own reactions—certainly not by distant views of the horizon nor by a panorama of the deck house.

Why the amateur motion picture [Continued on page 144]

STRAIGHTENING OUT OUR "DEPTHS"

A simple explanation of movie terms often mixed

FREDERICK G. BEACH, ACL

DEPTH of field, depth of focus and hyperfocal distance are expressions that lurk in the dark corners of many discussions of the technique of cine filming. The number of movie makers who do not understand these alarming terms must be legion, and it probably is their reluctance to ask questions that keeps them in the dark.

In the first place, the average filmer does not really need to worry much about such things, although those cameramen who have a precise and practical outlook on life may find it interesting to know just what is what. Depth tables or, more correctly, depth of field tables abound in technical works on photography, and, of course, they have a definite value if one understands their meaning and use.

Let us clear the air at once by explaining that depth of focus and depth of field are *not* the same thing in spite of the fact that many writers use these terms interchangeably. Almost invariably, it is depth of field rather than depth of focus that is being discussed. Depth of field simply refers to an area extending in front of the camera within which objects will appear satisfactorily sharp when photographed. How the depth of this area may be increased or decreased, we will discuss later. Remember, depth of field applies to the subject *before* the lens.

On the other hand, depth of focus applies to a region within the camera, and it refers definitely to a horizontal distance along the lens axis and *behind* the lens within which a satisfactorily sharp image can be formed. Naturally, this is an exceedingly small distance, and it has no importance to the movie maker from a practical standpoint. In Figure 1, we see a diagrammatic representation of these two terms. The area "X" represents the horizontal distance within which the film must be placed to obtain satisfactory sharpness. There is, of course, one position that will give the sharpest results, but placing the film anywhere within the space indicated as the depth of focus will give reasonably sharp pictures. Because of the fact that, in the case of movie lenses, this tiny area is only a few thousandths of an inch in depth, it is easy to see just why lenses must be fitted carefully to the camera on which they are to be used. It should be clear, however, that this entire matter is the concern of the camera manufacturer and lens designers. For the amateur movie maker, it is all an abstract consideration.

On the other hand, depth of field does have practical value for us. For example, when we focus our lens on a given point, let us say at ten feet, we find that objects at some distance beyond ten feet and for some distance nearer than ten feet will be reasonably sharp in the finished picture. In other words, when we focus a lens at ten feet, we can count on there being an area, in front of and behind the point ten feet from the camera, within which limits objects will be in acceptable focus. This area of satisfactory sharpness is called depth of field, and it is indicated in Figure 1 by "Y." It varies in length and position, depending upon the lens, the setting for focus and the setting for exposure, and that is the reason we have depth of field tables for various lenses. Sometimes, these tables are incorrectly labeled "depth of focus."

Hyperfocal distance is an expression that sounds overwhelming, but its meaning is really quite simple. It refers to the point closest to the camera at which any object may approach and still remain in sharp focus when the lens is set on infinity (or if it is a fixed focus lens). The phrase, hyperfocal distance, applies only under these conditions, and it is not correct to use it to designate the range of sharpness when a lens is

[Continued on page 134]

Diagrams clarifying problems of depth of field and of focus

Figure 1

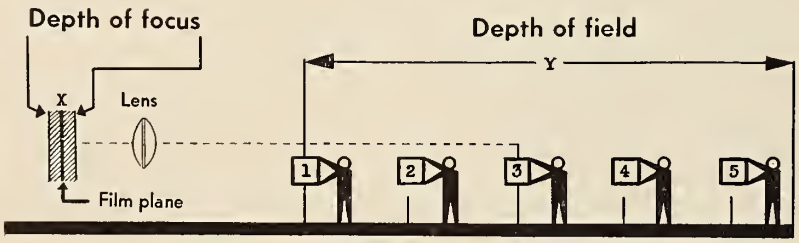


Figure 2

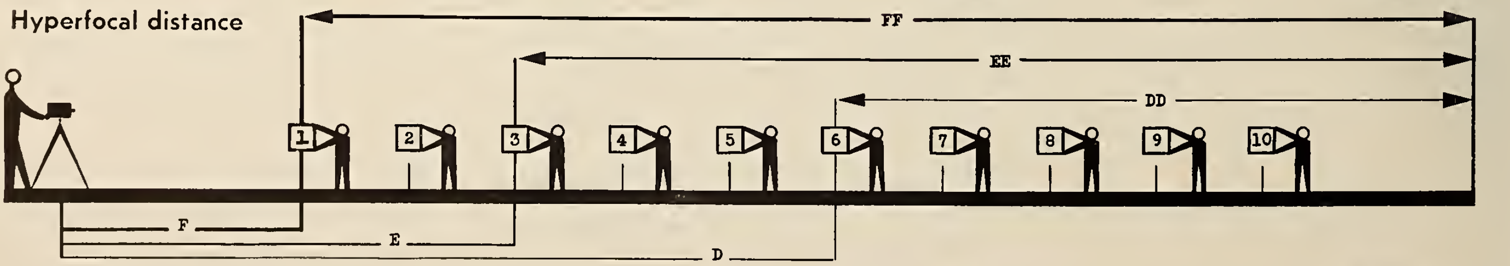
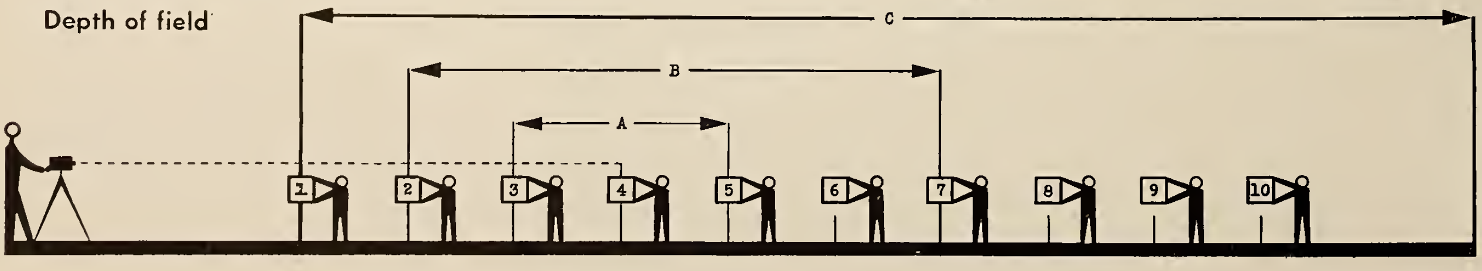


Figure 3



Are there kennels in the town? Has the city a mascot?

Harold M. Lambert from Black Star

Cine "rubbernecking"

BETH BROWN, ACL

IT doesn't matter whether you live north in New York, south in Okechobee or middling west in Chillicothe. Take a tour of the old home town and make a film that's a honey.

No, you don't need a rubberneck wagon. Your model T Ford will do nicely. If you haven't a car but do have a friend in the conductor of the home town trolley line, you can shoot all your pictures leaning out of the window of his creaky wooden tram. The conveyance doesn't matter. It's the pictures that count.

Pictures of the old home town, you say? But we haven't an Empire State Building. We haven't a Rockefeller Center. We have no Statue of Liberty. Figs and thistles! Your pictures can be homey ones of Abner Smith painting his green house white, of Micky and the gang cavorting in the old swimming hole, of Mrs. Jennie Jones, aged eighty, getting her first permanent wave. These make pictures, too, far more picturesque, certainly more tender, with which to fill the pages of your private album. Out of your private little world can come a document that will live for years beyond you.

Open up with a shot of the great white way—Broadway. Your title reads:

In .... it's Main Street.

Now fade into the principal street of your home town. The next title reads:

Home town filming will bring quite unusual dividends

All aboard, ladies and gentlemen, here we go on the rubberneck tour of ....

If you're in New York, you can make this next a trick shot, taken at a dizzy pace in and out of elevated columns. If it's back home, make it a leisurely tour of butcher shops and ten cent stores. Include Bill, the one man police force, his horse, if he has one, his gun if he has none. Every Main Street has some outstanding feature. Perhaps yours has an old hitching post dating back to Civil War days. Perhaps you boast an ultra modern building. Have you a monument that's interesting? Perhaps, as in the case of one progressive town out West, there's an old tree growing smack in the middle of Main Street, and the simple, sentimental townfolk will not hear of having it cut down, so that all traffic makes a circular detour.

Saturday afternoon on Main Street is a subject in itself.

Ma and Pa and the kids come to town with eyes full of dreams and pockets full of money. The barber shop is a busy place. The butcher and the baker shops all hold their own. And how about those cowboys at the corner drugstore all spruced up for big Saturday night doings?

Now turn off Main Street and zip into your side streets.

Shoot your public library, your museum, your "zoo," your public tennis courts, your swimming pool, your biggest factory, your favorite gas station with its smiling attendant, your roadside inns, your bridges, that old corrugated back road and that brand new concrete road.

The titles for these shots are simple to write. You say:

At our left, ladies and gentlemen, we have ....

And then might come:

At our right, ladies and gentlemen, we have ....

While, for variety, you could write:

This cost the town a pretty penny—

Here you insert a long shot of some public building, and it would be followed by:

$100,000.00 to be exact.

[Continued on page 135]

TRAVEL TRICKS

How cine effects were achieved with the simplest equipment

A. O. LANE

ONE of the most satisfying games that can be undertaken in connection with movie making is to set oneself the objective of seeing how good a picture can be made at the least possible cost. It gives one the gratification of being thrifty and the pleasure of mastering the circumstances of filming.

We tried it on the occasion of a trip through the West. My friend and I wanted to make a good travel movie, but we did not want to spend a great deal of money on film and accessories. Nevertheless, we both admired fades and dissolves and we even cast an appreciative and hopeful eye at wipeoffs.

Our camera, with an *f*/3.5 lens, cost less than fifty dollars, and naturally it does not have the special facilities of the elaborate models. But, regardless of this, we thought that we should see what could be done. Our first step was to buy 500 feet of black and white film, with the resolution that, no matter what our luck, we should buy no more. That was our film supply and it had to do.

Next, with the thought of producing dissolves in mind, we made a light proof bag, about three feet square and with an opening at one end just large enough to admit the camera. A drawstring was arranged to close this opening, and two armholes, each lined with elastic, were cut in the top corners. This bag made it possible for us to open the camera and roll back the film without the aid of a dark room.

With camera and changing bag packed in our duffel, we set out in midwinter to see what we could do. We had no exposure meter, so that we were compelled to rely on our judgment of light conditions. These were none too good, for it was snowing most of the time. However, we decided to count on this as one of the hazards of our game, and, instead of dodging adverse conditions, we welcomed them and went ahead selecting viewpoints and exposures on the basis of the most careful judgment that we could give.

Our first special effort was to make a fade, which we managed very simply by closing down the diaphragm slowly and then by blowing a puff of cigarette smoke in front of the lens when the diaphragm had reached the smallest stop. The dissolve was next, and, since we had a changing bag, it offered little additional difficulty. First, we produced a fade out while counting from one to six, and then the camera was placed in the changing bag where it was unthreaded. We returned about twelve inches of exposed film to the feed spindle, then rethreaded, and we were ready to make the fade in on the next scene, which, overlapping the fade out on the preceding shot, would create a dissolve. This method calls for manual dexterity and patience but, carefully managed, it produces results.

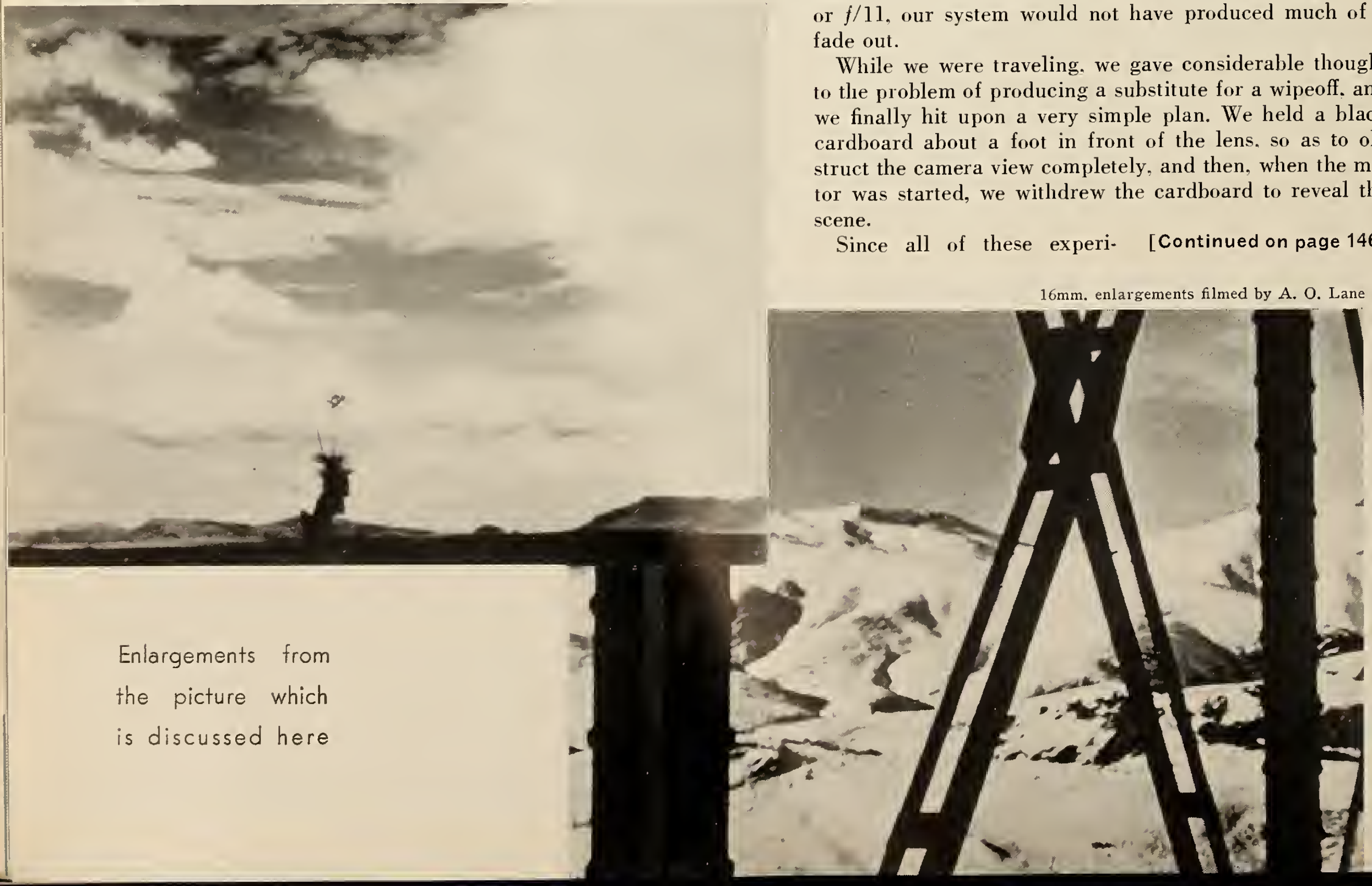
The fade in was made by opening up the diaphragm slowly while counting to six, so that the operation would cover practically the same amount of time as the fade out. It is surprising how well this admittedly rough and ready system worked out. Of course, to make a dissolve accurately, frames of both fade out and fade in should be exactly equal, yet our method made very acceptable dissolves. We took care to count in the same tempo when timing the two fades, however.

Bad weather actually was an advantage in making fades and dissolves, because, most of the time, we had the lens wide open to *f*/3.5, which meant that there was quite a range of stops through which we could close down the diaphragm before reaching the smallest opening; thus, the fades were smoother and more gradual. Had we been shooting at *f*/8 or *f*/11, our system would not have produced much of a fade out.

While we were traveling, we gave considerable thought to the problem of producing a substitute for a wipeoff, and we finally hit upon a very simple plan. We held a black cardboard about a foot in front of the lens, so as to obstruct the camera view completely, and then, when the motor was started, we withdrew the cardboard to reveal the scene.

Since all of these experi- [Continued on page 146]

16mm. enlargements filmed by A. O. Lane



Enlargements from the picture which is discussed here

Scenes from "The Least of These," made by the author

16mm. enlargements filmed by R. W. Bugbee, ACL

HOBBY INTO STEED

This amateur turned his filming to social ends

R. W. BUGBEE, ACL

When, more than a year ago, I was asked to tackle a picture that would have a very definite theme—a beginning, a middle and an end—I welcomed the opportunity as a challenge to my skill at movies.

The result was *The Least of These*, a two reel, 16mm. Kodachrome production, lately honored by this magazine as one of the Ten Best Non Theatrical Films of 1937. As you may recall, my subject was present day technology in caring for feebleminded children. It was a difficult but definitely an important subject. Could I do it justice? I pondered the words of Aldous Huxley, that "the love of hobbies, so common in every class of society, could be given a new, more dignified status, a higher social significance." I pledged myself to approach the assignment with that hope in mind.

First, it was agreed that the present day activities of the institution I was to picture should be prefaced by a historical résumé of certain milestones along the course of development in feebleminded care. I found here a wealth of material from which to draw. After considerable study, a continuity was prepared in which outstanding dates and places were well established. My research included even a series of costume sketches in color, an invaluable aid in selecting at a professional costumer's both historically correct and chromatically pleasing dress for the actors in the historical prelude. At last, after a few test shots, both indoors and out, we were ready to begin actual production.

The picture opens with a series of three dissolving titles. These project the minds of the audience back to the XVII Century, suggested by a sequence of French peasant folk homeward bound from the fields. They pause beneath a wayside shrine to pray, whereupon St. Vincent de Paul, in a two wheel cart, stops to bestow his blessings on the peasants. Here, we discover in the cart two feebleminded children being taken to a charitable institution, which establishes the early assistance given by the Church in the care of idiots.

Countless interesting properties contributed to a colorful and correct presentation of this sequence. Ancient sickles, a fagot of sticks, a nearby farmer's goat, with her kid happily bouncing around in the background of the action, and an antiquated two wheel cart all played an important part. I had located an interesting wayside shrine that might have dated from the period, so the whole sequence appeared authentic on the screen.

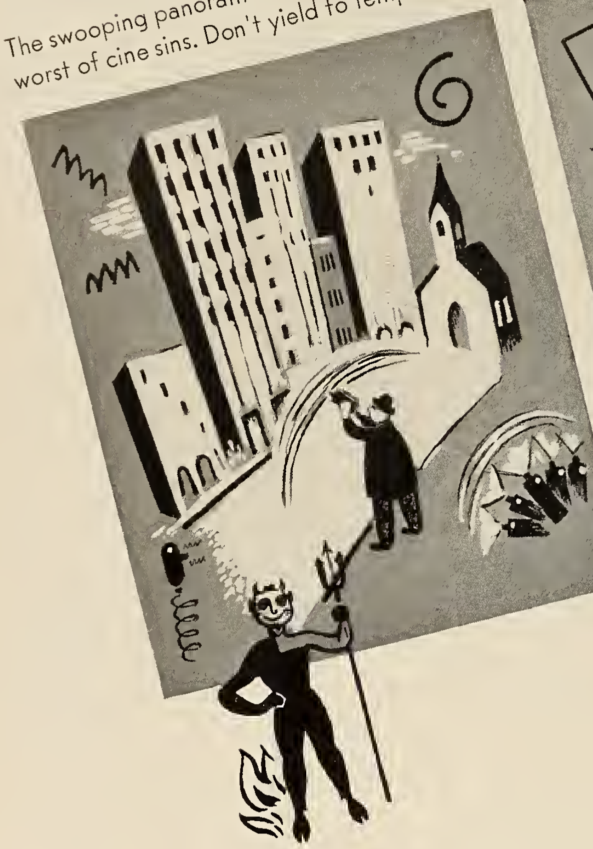
From this XVII Century sequence, the film progresses to a historical treatment introduced by a title definitely establishing the date as 1798. In our staging of this actual historical incident, three French gentlemen in period costumes are seen leaving their hunting lodge. From ground level, we look up at the hunters as they move close to the camera, towering out of the picture as they pass by. The camera grinds on for a few seconds to catch a corner gable of the lodge, disclosing a dovecote. We follow the hunters through the thicket with long shots, medium shots and closeups of heads, of hands carrying antique guns and of booted feet walking on pine needles. The brilliant colors of their dress offered wonderful contrasts to the forest green.

Presently, one hunter comes upon a creature drinking at the edge of a forest pool. From a distance he prepares to shoot. But one of his companions stops him just before the shot is fired. They watch, then dash forward to capture the Savage of Aveyron, a nude wild boy.

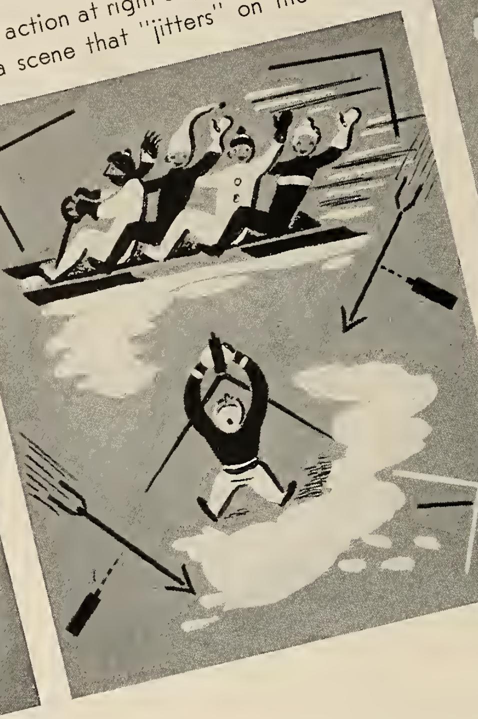
These hunters believed, at first, that they had the solution to the ever perplexing problem of the missing link. As history has shown, however, their find was a simple idiot, abandoned in the woods of Aveyron, and, for a moment, the picture pauses to establish, by a title, the point that the first scientific approach to the study of mental deficiency

[Continued on page 133]

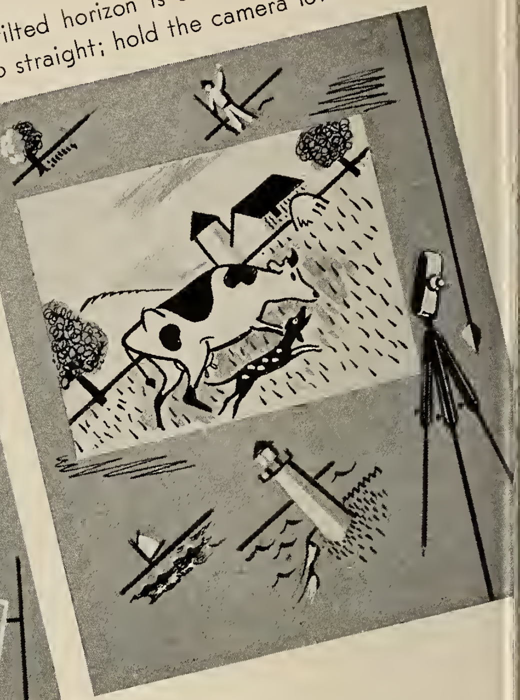
The swooping panorama is first and probably worst of cine sins. Don't yield to temptation!



Filming action at right angles to the camera gives a scene that "jitters" on the screen.

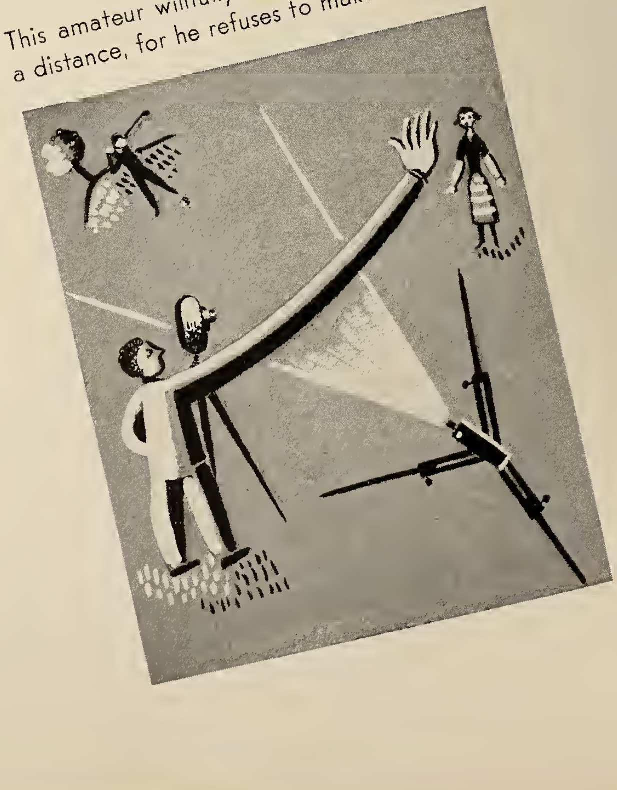


The tilted horizon is a screen crime. Keep straight; hold the camera level!



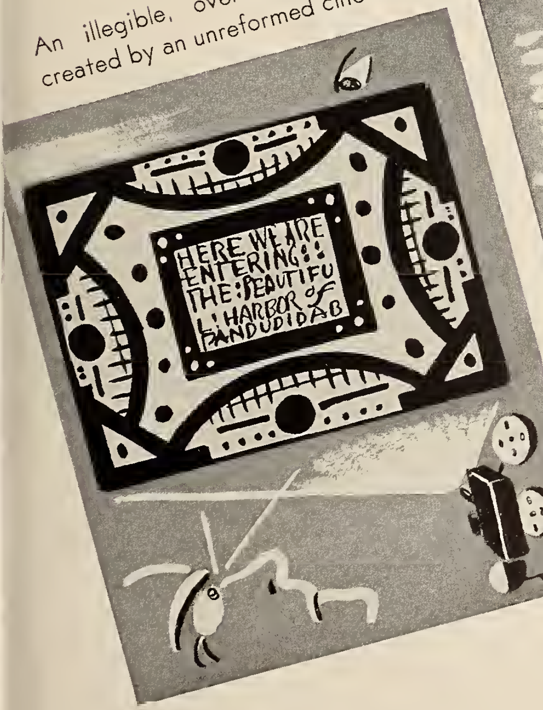
Sweeping panoramas, fast action filmed at right angles, tilted horizons, a lack of close shots, illegible and over decorated titles, the presentation of a program of unedited rolls of film and a dirty projector gate—these are the Seven Cine Sins! There are other movie making errors, but these should be censored especially, for they are all so easily avoidable. One need not make fast panoramas nor film action at right angles. One always can hold the camera level, and it should be a positive pleasure to take a few close shots. It is really hard work to produce an over decorated title, while nobody can consider it much of a job to splice spools of film together. Finally, a little brush, or even a clean handkerchief, will remove whiskers from the projector gate.

This amateur willfully keeps his subjects at a distance, for he refuses to make closeups.

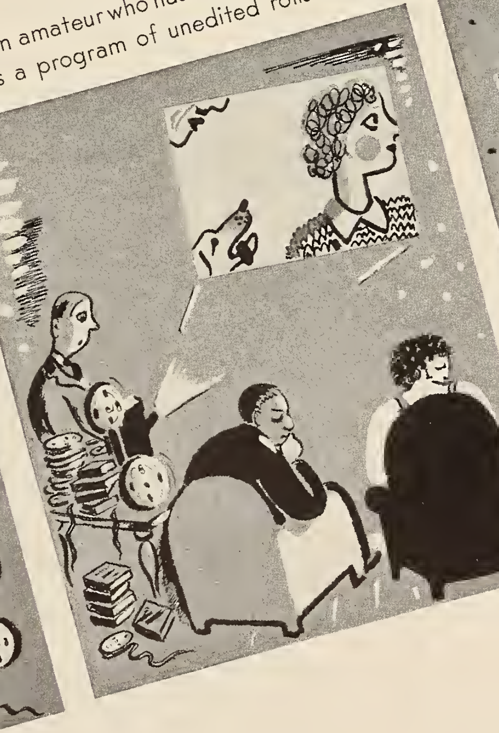


Seven Cine Sins

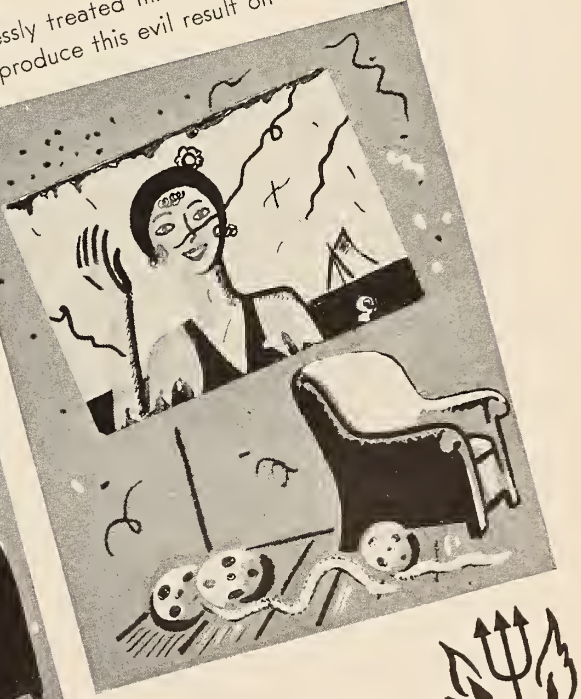
An illegible, over decorated title created by an unreformed cine sinner.


HERE WE ARE
ENTERING:
THE: BEAUTIFU
L: HARBOR of
BANDUDIDAB

Only an amateur who has no conscience gives guests a program of unedited rolls of film.



Carelessly treated film and dirty projector gate produce this evil result on the screen.



THE CLINIC

FREDERICK G. BEACH, ACL

Diffuse backgrounds

If the subject of a closeup is in sharp focus while the background is out of focus, the scene will have more interest and character, because distracting material behind the principal object will have been eliminated. The most satisfactory method of securing this result is to film with a wide aperture, for the resultant shallow depth of field will bring the focus to bear on the object, while the background will be greatly out of focus. Sometimes there is danger of overexposure when large apertures are used, but this can be handled by the use of neutral density filters of varying strengths. Neutral density filters of a 2x and 4x type are convenient for work of this sort, and they may be obtained in almost any mount to fit the wide variety of lenses available today. Neutral filters do not affect the film in any way except to decrease the amount of light passing through the lens, so they may be used with color film without any danger of changing color values.

Daylight and Photofloods

If you want to make a scene of natural and unposed action near a window, like the picture on this page, your problem is not a difficult one. In this case, the strong daylight which served as a back light was bolstered and augmented by artificial lights. Two flood lamps in reflectors, placed opposite the window, served to make an exposure of *f*/3.5 with ordinary panchromatic film entirely adequate. Usually, when one is anxious to make a shot by daylight coming through a window, the shadows on the side toward the room seem too deep for satisfactory results. But one can take care of this by balancing the natural light with artificial illumination. There is no reason why the two kinds of light may not be mixed unless one is using color film. In that case, the mixture of daylight and light from Photofloods will upset the color balance.

Composition aid

Among the numerous points in favor of using a tripod is the fact that it helps the movie maker to get better compositions. If one has to spend a few minutes putting the tripod in place, he will be quite likely to choose the composition carefully and will make a better picture as a result. When the camera is held in the hand, there is a natural tendency to get the shot over as soon as possible in order to rest one's arms. Relieved of this urge, it is quite easy to study the scene in the finder before deciding to press the button.

Range finders

The average movie maker's judgment of distances is not always accurate enough for good focusing. It may take considerable experience before one can differentiate between distances of eight and ten feet, for example, yet this variation may mean the difference between sharp and out of focus pictures. A range finder solves the problem, and there are several available at modest prices. Most of them are fitted with clips which make it possible to mount them on the camera during filming, although probably it is more convenient for movie makers to hold them in the hand during use and to slip them in the pocket after the focus has been set. To get accurate results, the meter must be held at the same distance from the subject as is the camera lens.

Farther away

It is good practice to place lighting units as far from the subjects as possible while still obtaining enough light for satisfactory exposures. This is especially desirable when the subjects are to move toward or away from the light source during the scene. Should one place the lights close to subjects whose course of movement during the shot will bring them yet closer to the illumination source, he is likely to overexpose the faces of the subjects in part of the footage. However, if the lights are placed some distance from the boundaries of the camera field, should the actors move toward them, there is less danger of overexposing the faces during the action. The strength of the light varies inversely with the square of the distance; thus, if the subject is twelve feet away from the lamps and moves two feet closer to them, there will not be as great a change in the amount of light on his face as would be found if he were at a distance of only five feet from the lamps and then moved two feet closer. When one reflects on the principles involved, one can see how this minor precaution can greatly improve the average home scene.

One film type

Various types and brands of film give different tones on the screen. Thus, when one splices a supersensitive film together with a slower panchromatic or orthochromatic emulsion, he finds that there are noticeable changes in the tone values. One stock may tend toward a faint bluish cast and another may have a slight brownish appearance. This fact should be considered when planning a picture, and, if two kinds of film are to be employed, it is wise to separate the sections by titles. This will minimize the effects of the change in tone. If the film is duplicated later, the copy will not show tone variations.

[Continued on page 145]

Technical comment and timely topics for the amateur

James W. Moore, ACL

Shot made by flood lamps balanced by light from window

Hauling in a catch
is significant shot
in any fish reel

Rudolf H. Hoffmann from Black Star

As tarpon leap

HERBERT E. ANGELL

IT WAS still pitch dark when we got up at three in the morning. But, as we went through the motions of a hasty toilet, we could hear sounds of life about the hotel—bells ringing, subdued voices in the halls and, far away, the clatter of dishes. Carrying my movie camera, I hurried down stairs and joined the half awake but eager crowd of men in the dining room.

Out of doors there was a delightful coolness in the air. In the darkness, we walked down the sandy road to the dock where, by the light of lanterns and torches, we could see a number of white clad men climbing aboard the big launch. There was a buzz of conversation, shouted questions to the captain about the chances for a good run of fish.

At last, the motor was started, and we slid down the inlet, across the bay and out to the broad Gulf. A string of skiffs trailed behind us, only partly visible in the first light of dawn.

Three quarters of an hour later, the captain sighted a school of fish, and, with motor silent, the launch was quickly surrounded by skiffs, each taking aboard its fisherman. Hurrying into our boat, we pushed away, and I had just light enough to catch, with my *f*/3.5 lens, a shot of the launch against a pile of pink dawn clouds.

The rules of contest fishing permit only one man, with his guide, in each skiff, but I had persuaded my friend to sacrifice his chance in the competition and to let me accompany him. Thus came my opportunity to film that most spectacular of piscatorial acrobats, the leaping tarpon.

Tarpon are caught on surprisingly light tackle, and small, live fish are used for bait. The guide rows slowly along, while the fisherman, seated in a comfortable revolving chair, faces the stern and trolls his baited line some seventy five feet behind. I caught closeups of tackle and bait and then made a sequence of trolling. There was plenty of time for this, because you may troll for hours without getting the strike for which you are praying. But, when a strike does come, it arrives with the suddenness of an explosion. Scattered over the Gulf, in a radius of a mile from our boat, were a dozen skiffs and, to our envious eyes, it seemed as if everybody had a fish on the line but us.

By rowing close to other boats, I was able to get several good shots of the final round of the battle, gaffing and landing the fish, but we had come out for leaps, and leaps we must have.

Then, just when our attention was distracted by the spectacular leap of a great fish some quarter of a mile away, my companion was startled into a yell, as his pole was nearly pulled out of his hands. Before I could turn and aim my camera, the silver monster shot out of the water. Shaking his head, he turned a complete somersault and fell, crashing into the water. I had missed him completely. In the hope that he would make another leap, for awhile I followed his dashes as best I could through the finder, but without luck. For nearly an hour, we played him and finally brought him in, a little fellow of about sixty pounds but full of fight until the end.

During most of this time, I made hay while the reel whined by packing away a lot of those necessary human interest and action closeups which serve to enliven any fishing reel of this kind. Since the fish wouldn't jump, I asked my friend to jump instead. He enacted, with pretty good grace and plenty of dramatic effect, that first thrilling shock as a strike hits your idle bait. This I shot in a semi closeup, catching him from above the head to just about the chair seat. Then, during the many minutes in which he really was playing the tarpon, I moved in still closer (he was completely defenseless, anyway!) and followed with full closeup shots of his intent and straining face, the reel winding in and the hands rhythmically pumping on the rod. Just to round out the sequence of reaction shots, I added a fairly close view of the guide as he cried advice to the harried fisherman, getting him nicely against the sky from a slightly low angle. I knew there would be plenty of need for these scenes and others like them for cutting in between the views of actual leaps and long shots of playing the tarpon.

A filming effort
that calls forth
skill and patience

Filming thus, from earliest dawn into the full light of midday, requires careful attention to the diaphragm aperture. I had started at *f*/3.5, and I was now working at *f*/16 with a filter.

Soon after we landed our fish, the launch whistle blew, and our morning's fun was over. I had exposed only one roll of film, and there was not a leap in the bag. With the skiffs trailing behind, we went through the pass and across the bay to our dock. This had been my first try at tarpon.

I began to realize that, if I was to film any worth while leaps, a technique suited to the peculiar problems involved would have to be developed. A really good shot, I knew, must start at least two or three seconds before the fish appeared. How could one anticipate the *time and place* of that sudden and unpredictable flash of silver lightning?

We talked it over at lunch and, for the afternoon trip, I worked out a plan which was followed consistently and, eventually, with good results. We fastened a cork to the line some twenty feet above the hook. This was to be my guide as to the approximate point at which a leap might be expected. So much for "place." As for "time," my companion agreed to call out "fish" as soon as he felt a strike. The idea was that I could stand behind him, aiming over his shoulder, the cork being centered constantly in the finder, and my finger on the button. When I heard the cry, "fish," I would press the button and hope that the tarpon would appear within the frame line.

By four o'clock, we were back in the Gulf, with signs of tarpon all around us. Determined to miss no more leaps, I stood amidships, balancing as

[Continued on page 143]

A MICROGRAPHIC MOVIE MACHINE

How to assemble equipment for filming the microcosm

JOHN MAURER

Photographs by John Maurer

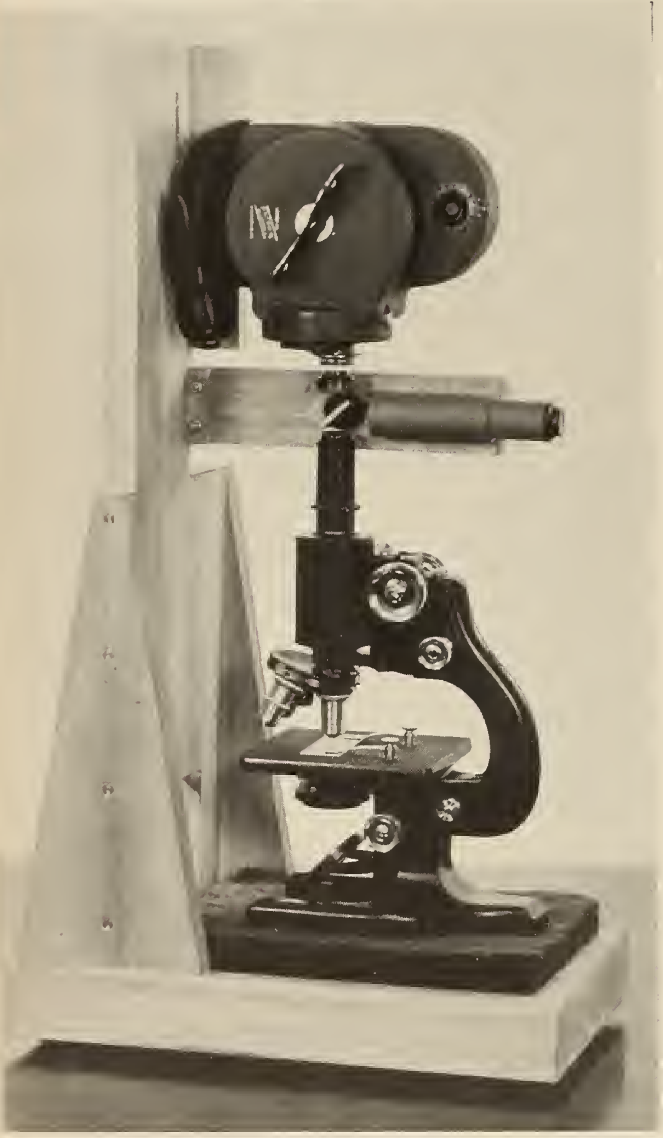


Figure 1

THE owner of a microscope holds the key to a world abounding in beauties and curiosities that are no less worthy of permanent record than the sights which await the traveler in far lands. And in his case, as in the case of the voyager, no other means will bring back what has been seen as vividly as the movie camera.

This is not only because many of the most fascinating microscopic subjects are living and moving creatures. There are numerous other subjects in which movement produced by the microscopist himself is of great value in imparting a clear idea of what is under the lens. It may be only the slow movement of the fine adjustment screw which makes it possible to see successive layers of the specimen in focus. It may be the rotation of one of the polarizing screens in a polarizing microscope, producing a play of colors in a group of tiny crystals, which, recorded on a few feet of Kodachrome film, can outrival the changing hues of the most brilliant sunset.

Even where there is no movement in the microscopic subject, I still prefer the movie film as a recording medium, because of its ability to give, on the screen, a true rendition of extremes of light and shadow. In this respect, it is far superior to any paper print which can be made from a still camera negative.

In order to take movies of microscopic subjects, one needs a microscope, a 16mm. or 8mm. camera, a support for holding the camera in proper relation to the microscope and an optical system which will permit focusing and continuous observation of the subject while it is being photographed. Beautifully constructed outfits of this kind can be obtained from most of the large optical manufacturers, but inability to purchase one of them need not discourage any ambitious amateur who possesses a microscope and a camera. Everything else that is needed for a practical outfit he can put together at small expense if he has average ability with tools.

Those who have studied manufacturers' catalogs or have read other articles on the subject of motion photomicrography may be disturbed by differences of arrangement between the outfit which is to be described and those offered by various prominent optical firms. In an article of this length, it is, of course, impossible to go into full detail about the different systems, according to which an outfit may be designed, with their advantages and disadvantages. Instead of that, my aim is to be complete in explaining the principles of the system which I chose for my own use and which, because of certain convenient properties it possesses, I consider especially well suited for amateur construction.

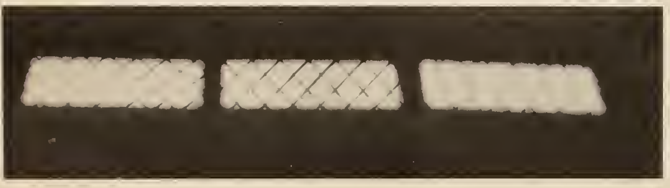
In this system, both the microscope and the camera are used with their ordinary lens equipments. The microscope should have an eyepiece of about ten times magnification. The camera may be used with the customary one inch lens, although a lens of greater focal length is better if it is available.

The microscope is focused so that its image is, in effect, located an infinite distance away. The viewing system which is to be described enables us to make this adjustment easily and accurately. The camera lens is likewise focused at infinity. Then, when the two instruments are placed in line so that the light from the microscope goes directly into the camera lens, the latter will form an image of the subject in sharp focus on the film.

We shall, of course, use the microscope with the stage horizontal, so that we shall be free to photograph subjects immersed in drops of liquid without encountering the inconvenience of the liquid running off the glass slide. This means that the camera must be mounted so that the lens points straight downward.

An excellent way of mounting the camera is to fasten it to a bracket projecting from the wall above the work table. Since it was not practical to do this in my city apartment, I constructed the portable camera stand shown in Figure 1. The camera is fastened to this stand by a one quarter inch, twenty thread machine screw. In many instances, however, a screw can be borrowed from an ordinary still camera tripod. A slot is provided for this screw in the vertical support. This makes it possible to raise or lower the camera, as may be necessary when changing to a different focal length of camera lens or when an objective of unusually low power is placed on the microscope.

Figure 2



It is not necessary to maintain any exact distance between the camera and the microscope, for the reason that the camera is, in effect, looking at an object an infinite distance away, and a change of, for example, half an inch in this infinite distance can make no practical difference in the focus. For the same reason, it is not necessary to take any very great care in lining up the axis of the microscope

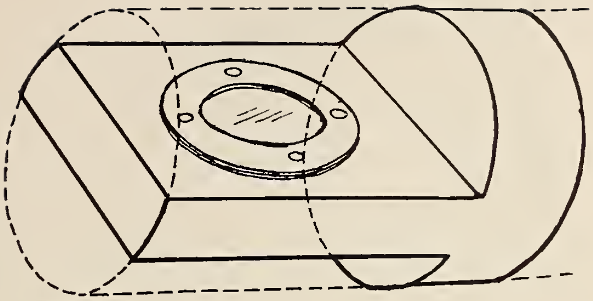


Figure 3

with the axis of the camera lens. Slight changes in the relative position of camera and microscope will not change the field of view in the camera. All that is necessary is to place the camera close enough to the microscope and sufficiently in line with it to be sure that the entire beam of light emerging from the eyepiece will enter the camera lens. When the camera lens is of small diameter, as on 8mm. equipment, one naturally must be more careful about this matter of alignment than when using a 16mm. camera with a lens of large aperture. To give as much leeway as possible, the camera lens always should be used at full aperture.

This absence of any really critical requirement as to the position of the camera is a great convenience, since we are able to remove the camera and the microscope from the outfit and replace them without fear of obtaining results different from those obtained before.

What is even more important is the fact that the apparatus is comparatively insensitive to vibration. But, in spite of this, it is quite important to keep the vibration caused by the camera motor from being communicated to the microscope. A simple and effective way of doing this is to stand the microscope on a pad of sponge rubber or felt, as is shown in Figure 1. If the operator's hand, touching the head of the fine adjustment screw, causes the microscope to sway slightly from side to side, this does no harm, since there is no appreciable movement of the image on the film.

Now we come to a consideration of the focusing and observation system, the first part of which is the beam splitter. Referring once more to Figure 1, you will notice that there is a space of about an inch between the top of the eyepiece and the front component of the camera lens. (If there is a lens hood, it should be removed, so as not to require too great a distance between the eyepiece and the lens). In this space of about one inch, we locate the beam splitter, a device that reflects out a small fraction of the light at right angles to the main beam for use in focusing and composing the picture by eye.

The usual type of beam splitter is a cube of glass, made by cementing together two forty five degree prisms, or, as they are frequently called, "right angle reflecting prisms." One of these prisms has its hypotenuse face coated with a layer of silver or platinum so thin that it reflects only part of the light, allowing the rest to go straight through.

It is considered good practice in cine photomicrographic outfits to send about ninety percent of the light to the camera and about ten percent to the eye. This is done for two reasons. First, we wish to obtain full exposure without using an excessively powerful light source. Second, if the eye were to receive too large a fraction of the amount of light that is required by the film for full exposure, it would be almost blinded by the glare.

Mainly because it produces an unsatisfactory division of the light, the use of a binocular microscope for taking movies is not recommended by the best authorities. The beam splitters in these instruments divide the light equally between the two tubes. This makes it necessary to have a source of light practically twice as powerful as is required with the setup described in this article, while, at the same time, it is necessary to use a dark glass to cut down the light on the side of the instrument used for focusing.

Since beam splitters of the prism type, while optically almost ideal, are costly and difficult to obtain, except as parts of complete outfits, I sought for a simpler form and found it in nothing more elaborate than a piece of microscope cover glass. The only requirement which is hard to meet is that this glass must be optically flat.

Now it is true enough that most cover glass is not optically flat, although it is quite flat enough for its usual purpose. But there is a simple test by which one can, in a few minutes, select the flat pieces which happen to come in a package. Lay each piece of cover glass on a piece of black paper, or cloth, and, from a distance of two or three feet, look with one eye at the oblique reflection of a distant object in its upper and lower surfaces. If these two glass surfaces are flat and parallel, the two reflections will unite into a single clear, undistorted image. If the surfaces are not perfectly flat or parallel, there will be two images, both of which are likely to be blurred and distorted.

The farther the eye is from the glass, within reason, and the more obliquely the light is reflected, the more critical the test becomes. A piece of cover glass which looks as good as the best piece in Figure 2 is very flat indeed and quite satisfactory for use as a beam splitter. It may be necessary to test fifty or a hundred pieces of cover glass before a good one is found, but my experience has shown that there is almost sure to be at least one very good piece in each half ounce package.

A suitable mounting for this cover glass beam splitter is shown in enlarged scale in Figure 3. This mounting can be made from a broomstick but is better made of metal. Any machine shop will make one of brass for a few dollars. The surface on which the glass is to lie should be made flat with a file or with sandpaper and tested with a straightedge. Do not clamp or cement the glass in place, but place a rim about a thirty second of an inch high around it and then add an overlapping frame, or ring shaped cover, to keep the glass from falling out. The cover glass must not be subjected even to the slightest pressure from its mounting, or it surely will be distorted.

Set at an angle of forty five degrees between the microscope eyepiece and the camera lens, this piece of thin glass reflects. at right angles to the main beam,

[Continued on page 138]

Figure 4

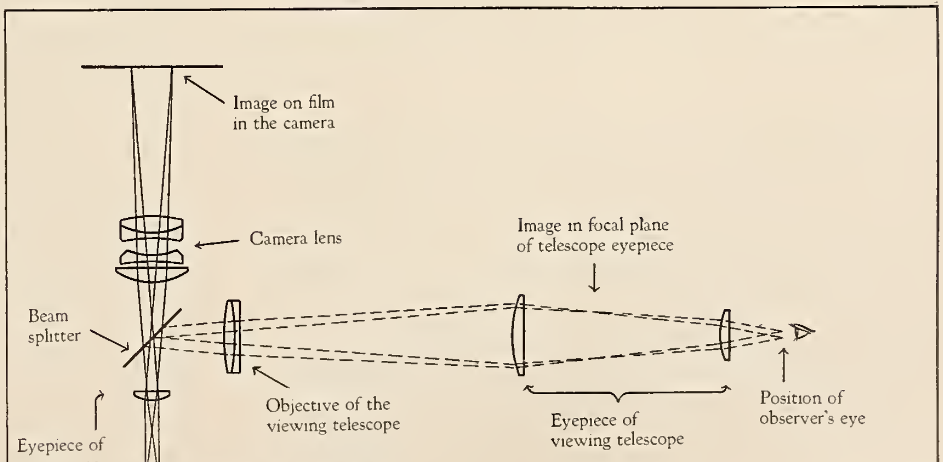


Image on film in the camera
Camera lens
Image in focal plane of telescope eyepiece
Beam splitter
Objective of the viewing telescope
Eyepiece of viewing telescope
Position of observer's eye
Eyepiece of microscope
Image in focal plane of microscope eyepiece
Light coming from microscope objective

1912 dramatic talent in action

On location in Cuba in 1912

MOVIE PRIMITIVE

W. F. HADDOCK

A scenario that 1912 considered an excellent job

MODESTLY, and perhaps even a bit apologetically, an amateur movie maker showed me one of his scenarios a few months ago. Perhaps it lacked some of the punch that used to pack 'em in twenty five years ago, and it is certainly possible that it didn't measure up to the labored product of today's Hollywood script writers, but it was a model of neatness and clear thinking, based on a surprising understanding of motion picture technique. It didn't talk and it didn't sing, but the continuity was excellent, and the man who wrote it knew what a movie scene could do.

Twenty five years ago, it would have made our eyes pop out, for we who were grubbing at the job of making movie history weren't expected to do anything like that. We had to produce the goods, and the director who was worth his salt carried his stories in his head. Any director had to write his own scripts unless he could pick up a good story for five or ten dollars.

Since few men could run a company, direct the film, labor over camera and scenery and write a series of box office successes in the meantime, the directors of 1909 lifted stories right and left. Sometimes a good yarn from a popular magazine would make as many as three movie scripts, and sometimes we did the same story over again with variations. One director had one story; he got a job with three different companies in succession and made the same story each time. He wasn't inventive.

The chief of one of my companies viewed me with pained surprise when I suggested that a good stage director was not necessarily a good scenario man. What was a director for? So I wrote my own.

During the past twenty five years, the improvements in photographic technique and scenery have been obvious to the public, yet few can realize the enormous improvement in the very foundation of the motion picture, the script. But here is the evidence. I used the accompanying script in 1912 to make a one reel comedy that was a box office success and which was favorably received by the movie reviewers of the day.

The script was used as it stands, and, when one considers how sketchily the scenes are described and how freely captions are inserted, one marvels at how much was left to the director's imagination and ingenuity. For example, scene 1 in the script includes action in the parlor, on the porch and the approach to the porch; it would be very difficult actually to film this in one scene only. Yet, this was considered a perfect working script in that day.

A Choice by Accident

Synopsis

Caleb Jones, guardian to two wealthy wards, discovers they are being wooed by fortune hunters. Hoping to keep the money in the family, he invites his country nephew, Samuel, to visit him, to select a ward for his wife. Girls learn plan and write their grandmother to come and protect them. Sam, starting on his visit, arrives on same train with the grandmother, getting suitcases exchanged. Grandma waits for carriage while Sam walks. Arriving at his uncle's grounds, he removes stain of travel by bathing in stream, his clothes being stolen by a tramp. Hearing voices of girls approaching, Sam opens suitcase and finds female apparel which he is compelled to don. Girls see and mistake him for their grandmother, whom they have not seen for years, and escort him to the house where he is waited upon by pretty maid. Girls lavish caresses upon him, much to his embarrassment. They tell him of the "horrid country rube." The fortune hunters appear and, while they are all talking, a tramp holds up the entire crowd, but "Grandma" fools him and, in the struggle that ensues, Sam's identity is disclosed. Tramp is overcome just as the real grandma and Sam's uncle arrive. Girls try to be gracious to Sam when too late, for he has already made his choice and one week later announces to all that it is the pretty maid.

Cast

Samuel Smith	Country boy (good looking)	Geo. Larkin
Caleb Jones	Sam's Uncle	Leslie Stowe
Tess and Trixie	Wards of Caleb Jones	Barbara Tennant & Isabel Bari

[Continued on page 136]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

M. M. P. C. contest Eleven films in all competed in the recent annual contest for members' films, conducted by the Metropolitan Motion Picture Club, in New York City, in a closely fought decision which found the first five entries rated within a bare eight points of each other. Award for best film of the contest went technically to club president Charles J. Carbonaro, ACL, for his often honored *Little Sherlock*, but, with the judges' announcement, Mr. Carbonaro graciously withdrew his entry, thus passing on the award to Charles Ferrie, jr., for his striking 8mm. study, *Mother Earth. Autumntide in Yugoslavia*, a Kodachrome scenic by Konstantin T. Kostich, ACL, ranked with these two as class winners, taking top place in the travel section. Judges were Arthur L. Gale, ACL, Russell C. Holslag, ACL, and James W. Moore, ACL, all of the League's staff. Following a screening of the winning films, Mr. Kostich spoke on *Kodachroming Through Europe*, illustrating his points with both movies and still slides. At an earlier meeting of this group, the program featured William P. Brandegee, ACL, in a discussion and demonstration of his super elaborate device for trick title making, and Charles Coles, cinematographer for the American Museum of Natural History, in an illustrated lecture on his experiences with the late Hayden-Grace Expedition to Peru.

New in Flint In Michigan, eleven enthusiastic movie makers have signed as charter members of the Flint Amateur Movie Club, a group which has already (at its second meeting) extended the membership roll to a total of twenty three. First officers are Joseph M. Sparrow, ACL, president; F. H. Kitchen, vicepresident; Charles Yale, secretary treasurer. Committee chairmen are John D. Bennett, constitution; Walter R. Kalberg, ACL, membership; Herman Clapp, publicity. Through the cooperation of W. R. Madison, the new group is meeting in Flint's I. M. A. club rooms, on the first Wednesday of each month. Early gatherings have featured organization business and clinical screenings of members' films. Interested movie makers in the Flint community may get further information by calling Mr. Kalberg by telephone, at Flint 24551.

Winners in Nippon *Happy Day*, a 16mm. home movie by T. Lawrenson, of Dundee, Scotland, won first award and the Honorary President's Cup in the First International Film Competition, recently concluded in Tokyo by the Sakura Kogata Eiga Kyokai. Other place winners among the first ten were Mr. Ogino, with *Agar Agar;* R. Groschopp, with *Bommerli;* R. Imaeda, with *Chrysanthemum Culture;* K. Kakimoto, with *Insect Life;* J. Martin, with *V-Ray Tube;* K. Mizuhara and R. Ishida, with *Kudani Porcelain;* T. Nagahara, with *Mt. Fuji in Winter;* I. Shima, with *Netting Wild Ducks;* J. A. Sherlock, ACL, with *Surf, Sand and Sunshine*. Marquis Yamashina, honorary president of the society, and Count Kuroda distributed the awards at a premier screening of the winning films in Tokyo, attended by more than seven hundred members and guests of the club. District screenings have followed.

Three in one In Southern California, forty six amateur movie enthusiasts, drawn from Alhambra, San Marino and South Pasadena communities, have banded together to form the La Casa Movie Makers, with headquarters in Alhambra. Present officers are Richard F. Oden, ACL, president, and H. P. Carnahan, secretary treasurer. Featured on a late program has been a screening of world travel films in color, by Tracy Q. Hall, ACL, of Los Angeles, with activity this month pointing toward the club's first contest, for uncut film. Meetings are on third Mondays at the Elks Temple, in Alhambra, to which movie makers of the district are invited by the club.

Hartford is host Featured at a late meeting of the Hartford Cinema Club, in Connecticut, was a screening of *The Birth of St. Mary's*, distinguished Ten Best award winner, presented in person by Robert F. Gowen, ACL, the producer. James W. Moore,

[Continued on page 139]

Rudy Vallee, ACL, meets 16 and 8 Club members in St. Paul

Courtesy Saint Paul Pioneer Press

The Camera Club, Boise, Idaho, poses for a cine scene

Mildred T. Johnson

PRESEN

SOUN

A SUPERB INSTRUMENT BY WHICH THE UTMOST IN 16 MM. SOUND PROJECTION IS REALIZED

ADD hearing to seeing, and 16 mm. showings take on new life, new fascination.

Do it so well that the audience is kept completely unaware of the mechanism, and the illusion of reality becomes complete. This is the newsworthy achievement represented by Sound Kodascope Special—the finest 16 mm. sound projector.

The men who created Sound Kodascope Special were told to produce the finest possible 16 mm. sound projector, regardless of cost. The highest excellence was their sole consideration.

Radically different, totally new is the result of their work. Here are a few outstanding features of significance to those familiar with sound projection.

NG . . .

KODASCOPE *Special*

AUTOMATIC LOOP FORMER

Sound synchronization depends on the accuracy with which the length of film between gate and sound drum is maintained...the Special's automatic loop formers establish this length with unvarying precision...they also serve to simplify threading...you need only lead film through the clearly designated path (improper threading impossible), actuate the control lever, and both upper and lower loops are formed...should loops be lost because of damaged perforations, operating the control lever promptly reforms loops.

CONTROLS

All operating controls conveniently, logically located...control lever (which also actuates automatic loop formers), volume control, tone control, microphone (or phonograph pick-up) jack, speed shift button, focusing knob, framing knob, trial switch, sound optics shifting knob, and rewind lever are all within easy access on the projector...trial switch, a unique feature, permits operator to determine that all is in order for operation...no adjustments on speaker, which is controlled entirely from the projector.

SOUND OPTICS

Exceptional precision maintained by many unique features...the vitally important constant speed at which film passes the scanning beam is safeguarded by a viscous drive for the sound drum...minute, precise optical system focuses light from exciter lamp on film sound track...focus of this system variable for either reversal or duplicate films...modulated beam is reflected to photoelectric cell by optical conductor...preamplifier, with two tubes, in projector.

CHOICE OF LENSES

Sound Kodascope Special regularly equipped with fast 2-inch *f*.1.6 projection lens which, together with the three projection lamps available, delivers ideal illumination under a wide variety of projection conditions...fills a 40-inch screen at 18 feet, a 52-inch screen at 23 feet, a 7-foot screen at 38 feet...for especially long throws, a superb 4-inch *f*.1.6 lens is available...these lenses are easily interchangeable...focus is by positive action knob...a lock holds the lens in critical focus position.

EFFICIENT ILLUMINATION

Fully lighted screen pictures depend as much on efficiency of projection optical system as on power of the light used...standard 400-, 500-, and 750-watt biplane filament, prefocus base lamps may be used with Special...reflector, condenser and projection lenses designed to obtain highest efficiency from any of these lamps...oversize fan, mounted directly on motor shaft, affords highly effective cooling with a minimum of operating noise. Entire mechanism operates on 100- to 125-volt, 60 cycle, A. C. lines.

UNIQUE COMPACTNESS

The ungainly bulk ordinarily associated with projectors using 1,600-foot reels is avoided, in the Special, by offsetting the take-up reel so that it revolves parallel to the front of the projector...no cumbersome outriggers...for rewinding (controlled by separate motor) the upper reel is rotated into line with the lower...with case closed, Kodascope Special stands less than sixteen inches high; it measures eleven inches front to back and eight inches wide.

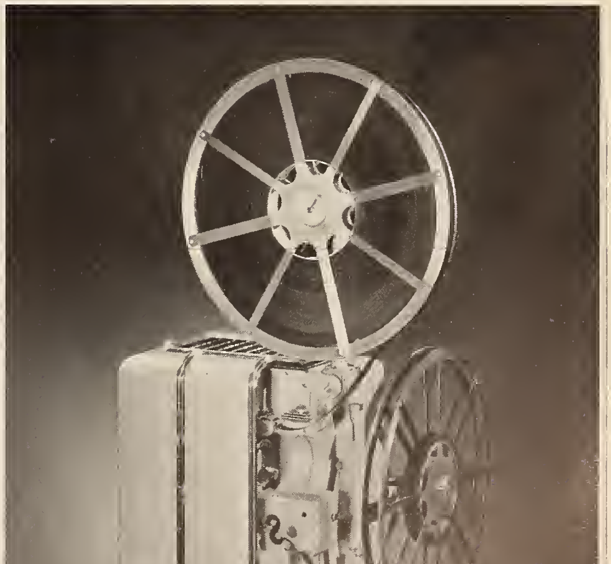
HANDSOME

As a whole and in every detail, Sound Kodascope Special reflects the integrity of its design and construction...mechanism enclosed in a cast aluminum case, in which bands of chromium contrast with the rubbed lacquer finish...case may be entirely removed for inspection of the mechanism...during operation of the projector, part of the case remains closed as an added safeguard of silence...strong, suitcase type carrying case included with purchase price.

THE SPEAKER AND AMPLIFIER

As advanced as the Kodascope itself...reproduces sound faithfully...six metal tubes in the speaker unit supplement two in the projector itself...output assures ample volume for homes, clubs, schools, and churches...the back of the speaker case is hinged to swing up to form a firm base with clamps for projection screen...space provided within the speaker case for a 1,600-foot reel, 40-foot sound cord stored in a manner to prevent kinking, power cord, extra exciter lamp and incidental accessories.

CERTAINLY you will want to see and hear this remarkable projector at the earliest opportunity. Your dealer may already have Sound Kodascope Special to show you. But if not, drop a line to the Eastman Kodak Company, Rochester, N. Y. Free literature will be dispatched to you at once and also the address of the nearest Ciné-Kodak dealer ready to exhibit the perfection in 16 mm. sound projection represented by Sound Kodascope Special.



Right: Compare the size of Sound Kodascope Special to that of the 1,600-foot reels. Compactness is but one of the many advantages of this entirely new-design 16 mm. sound projector.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New lighting unit

An efficient reflector unit of new design, adapted to the use of incandescent bulbs, either of the flood type, Nos. 1 or 2, or of the T-20 design, up to 500 watts, recently has been placed on the market. Known as the B-T unit, the new reflector incorporates an easily adjusted sliding support for the lamp socket, so that the filament may be centered quickly. The reflecting surface of the new unit has a satin finish, except for a circular area in the center, which is given a convex, mirror like surface. This is said to provide a soft, well diffused light, without "hot spots." The reflector is supplied with a spring clamp on a universal joint, which permits it to be swiveled in any direction when attached to any convenient object, such as the back of a chair. In addition, a standard tripod socket makes it possible to use this unit on any camera tripod, while an adjustable tripod, made by the manufacturer, is also available.

A new Motion Picture Screen and Accessories reflector unit

These new units can be mounted in pairs on the Britelite Twinflector assembly, which makes an extremely flexible lighting setup. A booklet describing the new unit and other accessories may be obtained from the Motion Picture Screen & Accessories Company, 521 West 26th Street, New York City.

Universal Model III

The latest model of the Universal 16mm. sound projector, made by the Sentry Safety Control Corporation, Universal Division, 1915 Oxford Street, Philadelphia, Pa., offers numerous valuable features. Enclosed in a compact "blimp" case, the new Model 3 provides straight line threading and an orderly arrangement of controls, all accessible in one panel. A 750 watt lamp, with adequate ventilation, and a direct optical system are used, and the electrical amplification of sound is adjustable for wide ranges. A central oiling system is readily accessible. The machine is completely portable in two carrying cases, one of which contains the projector mechanism and amplifier and the other the loud speaker. A microphone or phonograph pickup is provided, and the speaker case is designed to carry extra reels of film. The intermittent is of the double claw type and is provided with adjustment to insure a steady picture throughout the operating life of the projector. The machine is ruggedly built in all respects and will accommodate all sizes of reels. Complete information may be obtained from the manufacturer.

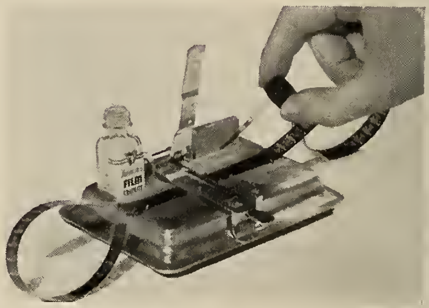
Theatrical ten

Eastman Kodak Company points with understandable pride to the fact that all of the ten best theatrical movies of the past year, as chosen by the *Film Daily* poll of newspaper critics, were shot and printed on Eastman stock. The Hollywood ten best, in accordance with this selection, are: *The Life of Emile Zola, The Good Earth, Captains Courageous, Lost Horizon, A Star Is Born, Romeo and Juliet, Stage Door, Dead End, Winterset* and *The Awful Truth.*

James E. McGhee, appointed Kodak general sales manager

Exposition

Planned for the first time on a large scale, there will be held, in New York City, an all inclusive photographic exhibit and equipment show, which will be staged at the Grand Central Palace during the week of April 18. This event, known as the First International Photographic Exposition, is now being prepared with features of an importance commensurate with the present tremendous public interest in still photography and amateur movies.



Low priced Seemann splicer for 8 or 16 has dry scraper

Those who are aiding the Exposition include prominent figures in the manufacturer, dealer and publication fields, and the Executive Committee is composed of Joseph Dombroff, president of the National Photographic Dealers Association and vicepresident of Willoughbys, New York; Henry Herbert, president of the Guild of Photographic Dealers of New York, Inc., and also head of the firm which bears his name; H. O. Bodine, ACL, president, Photographic Exhibitions, Inc.; A. J. Powers, International Photo Engravers Union; Colonel Roy W. Winton, ACL, managing director of the Amateur Cinema League, Inc.

In addition to the display and demonstration of apparatus, there will be a comprehensive exhibition of photographs, under the direction of Willard D. Morgan, and also an exhibition of outstanding 16mm. motion pictures. Stage shows will be arranged especially for photographic possibilities, and all who attend are invited to take pictures, for which a prize competition will be held. All the latest technical developments in the field of photography will be covered.

Dufaycolor reorganized

At a recent exhibition and conference, announcement was made to the photographic and general press of a number of interesting new plans concerning the future activities of Dufaycolor, Inc. Pierpont M. Hamilton, recently elected president of

[Continued on page 147]

Hobby into steed

[Continued from page 121]

was made through observation of this boy.

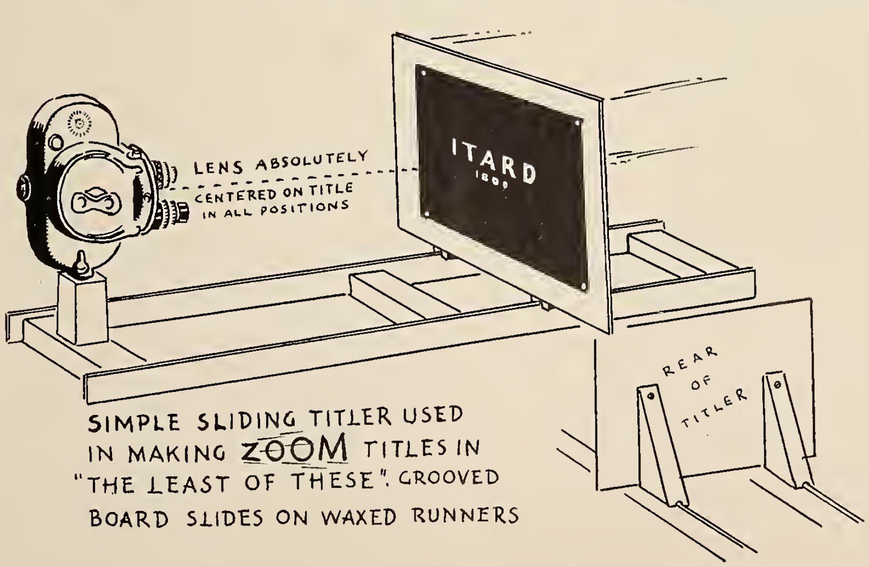
In presenting this chapter of *The Least of These,* we faced the problem of filming a nude boy without trespassing on the rules of good taste. The approach of the naked savage to the water I managed by closeups of his feet, by shooting from an angle and then by taking reflections of him in the mirror still pool. Then, the figure crouches down into the picture sidewise to drink at the water's edge. Here, I filmed closeups of the reflections of the savage drinking. This series of scenes was linked to the shots of the approaching hunters, by showing, in a near shot, the savage lifting his head from the pool for a moment. This was followed by a quick glimpse of the hunters' feet moving through the woods, a few short shots of the hunters, a close shot of the gun aimed directly at the camera, the hunter's finger tightening on the trigger and, finally, a scene of the interruption by the second hunter as previously described.

The savage boy was an inmate of the institution, costumed solely in a wild man's wig from the costumer's. When we came to rehearse his last scenes, I discovered that the best camera position was unfortunately in the middle of the forest pool, from where one could take a near view of the nude savage on the bank, with a foreground of water. So, following the old adage part way, I hung my clothes on a hickory limb and waded in waist deep, with the camera poised at near water level. Soon, the ripples cleared, and we had a perfect setting to picture the capture of the savage.

Transition from this prolog to the body of the film was effected through the cinematic presentation of a series of names of those great scientists and students of humanity who have contributed most valuably over the years to the study of feeblemindedness. To give this series some feeling of the advancement made through the centuries, I contrived what was in essence a titling device, but which permitted the forward "zoom" of each name in turn. Starting small in size and slightly out of focus, each title card was moved smoothly toward the lens through a distance of about two feet, reaching a point where it filled the frame and was in sharp focus. Here, it was held momentarily so that the audience can read the name and the date. Then, moving forward once more, it passes out of focus and dissolves into a scene of another name and date following it out of the background. The fade out involved in the dissolve was accomplished by closing down the diaphragm and had the advantage of increasing the depth of field and improving the focus as the title came closer to the lens after the pause. The homemade titler for producing this effect is illustrated on this page. Finally, after our half dozen or so of personalities had been registered, I rewound the whole sequence and double exposed it over a background of advancing waves. The entire effect contrives to suggest the waves of time carrying us forward through history to the climactic title, *Today.*

Except for the titles, all of the introduction was filmed out of doors. But, as we began the body of the film, presenting the current technology of a great modern institution, we went indoors, and lighting at once became a major problem. I secured a light extension cord, thirty feet long, with six outlets which led to reflectors and No. 2 flood lamps. To augment the light thus produced, No. 2 flood lamps also were inserted in overhead permanent light sockets wherever possible. These gave a diffused overall illumination, and a stop as small as *f*/5.6 could be used in most scenes. This produced a fairly good depth of field quite necessary in photographing subjects who are not likely to remain in a restricted area when performing for the benefit of camera. Of course, indoor filming with Type A Ko-

With this title board, names were presented cinematically



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MM 3-38

dachrome should be strictly confined to artificial light, for, if outside light is permitted to creep in, it will produce a blue haze. However, I found that, if a little daylight filters through a drawn shade, it is not likely to produce too much of a blue effect if the window is well to the rear of the camera. The effect of the little daylight is lost in the redder illumination of the numerous flood lamps.

Assistance was needed at all times to hold the lights in order to avoid dark shadows and too contrasty effects in the faces. Examining the picture in the finder, before shooting, often suggested corrections in poor illumination. This is very important, since there is probably nothing that betrays exposure more quickly than poorly exposed facial tints.

Many hundreds of feet of indoor activities were filmed — always with the thought of variety. General shots covering an entire room, medium shots of groups, some taken from tables or stepladders or lying on the floor with elbows as a tripod, closeups—a hand, a face, feet—all these and more were used in the search for a new angle.

And so the picture progressed—slowly, often painfully, but always with an irresistible fascination for us which time and again drove us all back to work right in the face of some stinging disappointment. Actual filming was possible only on my weekends, yet in the evenings we were always busy with new plans.

At length came the final "takes." An attendant is seen tucking a poor, unfortunate youngster in bed for the night; the moon's rays cast a strange pattern of the window frame across the white bedspread, seeming like prison bars stretched over the child's advancing years. Here, the peculiarities of Kodachrome came to our rescue. Using Type A emulsion, but without the proper daylight filter, I filmed the entire sequence in the strongly blue sunlight of early afternoon. With a diaphragm stopped down to *f*/16, only the strongest highlights of the sun's pathway came through—and the overall shadows gleamed faintly in a bluish haze, a true moonlight if there ever was one.

Straightening out our "depths"

[Continued from page 118]

focused on any point nearer than infinity. It might be well to point out that infinity, or "Inf." as it is commonly written, is generally understood to be any distance over one hundred feet except in the case of telephoto lenses, where, often, the markings will run as high as one hundred and fifty feet or two hundred feet before the "Inf." point is reached.

Correctly speaking, there is no such thing as a depth of field table for a fixed focus lens. A table of hyperfocal distances will show just how close subjects may come to the camera in the case of each stop; the far limits of the field always are infinity when the lens is fixed focus. This brings up the point that may confuse some people. The hyperfocal distance changes as the diaphragm changes. At a wide aperture, the hyperfocal distance is greater than it is at a small stop. In other words, the smaller the opening, the closer to the subject one may place the camera.

Figure 2 shows a camera and a long row of subjects holding numerals. The divisions are not drawn to a particular scale, but are selected arbitrarily so that we may show just what happens when the diaphragm is changed. Here, we assume that the lens is either fixed focus or is a focusing lens set for infinity. At the smallest stop on the lens, which might be *f*/16 for example, we find that our hyperfocal distance is "F." This tells us that everything from point 1 to infinity will be sharp, this range being shown as "FF." Now let us open the diaphragm to *f*/5.6, and we find that our hyperfocal distance has increased from "F" to "E" and that now we cannot have our subject as close to the camera as we could when we were using the smaller stop. However, everything from point 3 to infinity (the range indicated as "EE") will be in focus.

Carrying this reasoning a step further, let us use a stop of *f*/3.5, and we find that we now have the hyperfocal distance of "D" and that our subject must be within the area "DD" in order to remain satisfactorily sharp. From this explanation, one can see that the table of hyperfocal distances for our fixed focus lens has a very practical value, for it will tell us just how close to the camera we can bring the subject without having blurred pictures. Of course, we may get still closer if we have a portrait attachment or a supplementary lens, but that is another story.

Now, how can depth of field tables help the movie maker who has a focusing lens? Figure 3 tells the story. First, let us assume that the lens is focused on the placard numbered 4. Then we would consult our depth table to find just how much leeway we have in front of and behind this point. At a small stop, we find a very great depth; in fact, it might extend from point 1 to infinity, as shown by line "C." As the stop grows smaller, we find that the depth decreases, and at *f*/3.5 we have a depth represented by the line "B," while, at a large stop, such as *f*/1.5, we would have a very shallow depth, such as that designated by "A."

When we use a depth of field table, we must first determine at what stop we shall work. Then, looking under that stop on the table, we find the various depths for each focusing distance, and we can quickly decide just where the focusing scale should be set to cover the range in which the subject is going to move.

A depth of field table for note book or technical file

DEPTH OF FIELD TABLE FOR USE WITH THE *f*.2.7 (15mm.) FOCUSING WIDE ANGLE LENS

Distance Focused Upon	*f*.2.7				*f*.4.0				*f*.5.6				*f*.8				*f*.11				*f*.16			
	From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	12		Inf.		8		Inf.		5	10	Inf.		4		Inf.		3		Inf.		2		Inf.	
15 ft.	6	8	Inf.		5	3	Inf.		4	2	Inf.		3	2	Inf.		2	5	Inf.		1	9	Inf.	
8 "	4	10	24		4		Inf.		3	4	Inf.		2	8	Inf.		2	2	Inf.		1	7	Inf.	
6 "	4		12		3	5	23		3		Inf.		2	5	Inf.		2		Inf.		1	6	Inf.	
5 "	3	7	8	7	3	1	13		2	8	38		2	3	Inf.		1	10	Inf.		1	5	Inf.	
4 "	3		6		2	8	8		2	4	13		2		Inf.		1	8	Inf.		1	4	Inf.	
3 "	2	5	4		2	2	4	9	2		6	3	1	9	12		1	6	Inf.		1	2½	Inf.	
2½ "	2	1	3	2	1	11	3	7	1	9	4	5	1	6	6	7	1	4	17		1	1½	Inf.	
2 "	1	9	2	5	1	7	2	8	1	6	3		1	4	3	11	1	2	6	4	1		Inf.	
1½ "	1	4	1	8	1	3	1	10	1	2	2		1	1	2	5	1		3	1		10½	6	
1¼ "	1	1½	1	5	1	1	1	6	1		1	7		11½	1	10		10½	2	2		9¼	3	9
1 "		11		13		10¾	1	1½		10¼	1	2		9¾	1	4		9	1	6		8	2	
10 in.		9¼		10¾		9		11		8¾		11¾		8¼	1			7¾	1	2		7	1	5
9 "		8½		9½		8¼		10		8		10¼		7½		11		7¼	1			6½	1	2½
8 "		7½		8½		7½		8¾		7¼		9		6¾		9½		6½		10½		6	1	
7 "		6¾		7¼		6½		7½		6¼		7¾		6		8¼		6		8¾		5½		10
6 "		5¾		6¼		5¾		6½		5½		6½		5¼		6½		5¼		7¼		4¾		8

We may also use the table to determine just how much leeway the subject will have when we set the lens at a certain distance. For instance, we may be making a shot of the baby playing on the grass. We know that he is ten feet from the camera when he is sitting still, but babies seldom sit still. By consulting the depth of field table, we find that, at the stop we are using, he can crawl just so far each way and remain in focus.

The range of sharpness is always greater beyond the point for which the focus is set than it is between the subject and the camera. Likewise, the total depth is always greater as the subject moves away from the camera. At short range with a large stop, the depth is quite shallow, as may be quickly seen on consulting a depth table. A representative table will be found on the opposite page.

The optical principles of these facts are interesting but not important to the movie maker unless he is curious to know more about the inside of things. In that case, any of the standard works on the principles of photography will furnish material for many study sessions.

Cine "rubbernecking"

[Continued from page 119]

Here you come in with your closeup.

From public buildings, you take to public characters. Have you a prominent judge? An old clothes man? A freckle faced newsboy? A centenarian one hundred and two years of age? Make them part of your rubberneck tour. Have you a new born baby that just came into being down the road at the Robinson's? Greet the new citizen into the fold with a few kind words of welcome.

And, now, how about the town's pet horse, dog, cat, parrot, singing mouse or dancing bear? These belong in the picture too. Have you a dog pound? Are there kennels in the town? Have you a "zoo"? Here you can fit in all the odd animal shots you've been making and saving for years. Have you an exciting rescue in the town river of a small boy by a big dog or a big dog by a small boy? Have you had a big fire of which you happen to have pictures in your safe? Any news event fits in nicely. Any and all projects fit in too. Have you had any new roads built? Are they putting in a dam? Is Mr. Vandervere, the banker, landscaping his place? Are the farmers fighting the locusts or readying themselves toward coming storms? All these things make for pictures.

We go from pets to news, up the road on the rubberneck tour, to include the houses of the town. Here is the mansion of Mrs. Moneybags, the richest old dowager in Danbury, for instance, and here is the cottage of a little old lady who lives all by herself with twelve geraniums, a canary bird and a bright brass kettle in which she boils her four

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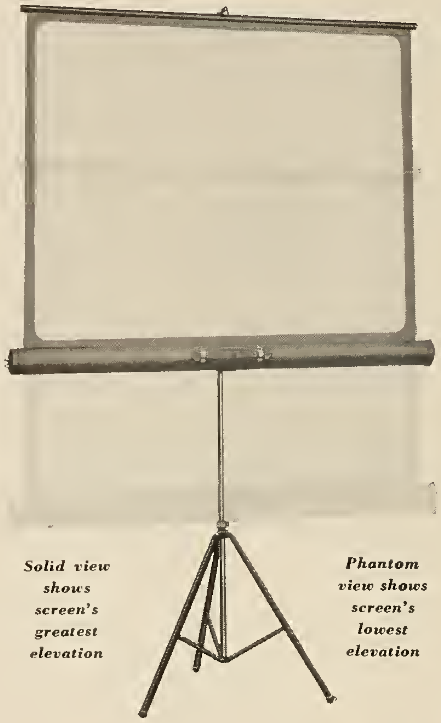

Solid view shows screen's greatest elevation

Phantom view shows screen's lowest elevation

No one type of screen fabric meets all conditions. But some one type of Raven Screen will solve your particular problems and give you better picture showings. For you, it may be a Raven *Haftone*—the patented fabric that filters out high-light glare. It may be a Raven *Beaded* that gives such extraordinary life and sparkle to home movies. It may be a Raven *Witelite*, famous for its wide-angle reflective powers. It may be another Raven fabric; but whichever suits your needs and budget, you'll find that you get the most your money can buy when you choose a Raven Screen.

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o'clock tea. Here is the house of the justice of the peace. Tell how many couples he has married in the past twelve months, how many babies he has christened, and take a picture of the man himself smoking a peaceful pipe on his doorstep.

On with the rubberneck tour! Here is the house of your best friend. Here is the house of your neighbor on the left. Here is the house of the neighbor who lives at the right of you. Here is the house of the little neighbor who lives overhead in the willow tree, rent free. And here is the end of our rubberneck tour, for here is home, sweet home.

It's good to get away, but there's nothing in the world so good as getting back again.

Movie primitive

[Continued from page 128]

Widow Smith	Sam's Mother Julia Street
Sarah Snapp	Grandmother of Girls Mrs. Baring
Molly Lee	Mrs. Van Zandt
Clarence ⎫ Percy ⎭	City Chaps—fortune hunters Mr. Dillon Mr. Davis
Tramp	Mr. Sterling
Ticket agent	Mr. Nagel

A Choice by Accident

Subtitle. *Guardian opposed to fortune hunters.*

Scene 1. Parlor. Tess and Trix entertaining Percy and Clarence. Chaps in attitude of devoted attention to girls who laugh and coquet with them. Guardian comes from house on to porch and shows marked displeasure at sight of chaps and orders girls indoors. Chaps leave, blowing kisses to girls. Girls enter house, Guardian strides up and down in rage, thinking deeply. Goes to table laden with writing material and writes letter, giving nods of satisfaction. Girls watch through door. Laborer approaches porch and calls guardian who leaves with him. Girls steal in and pick up letter, one reads, they both show rage.

Letter. Samuel Smith,
Rice Corners, N. Y.

Dear Nephew: —

Come at once. My wards, both wealthy, are here. Marry your choice and keep the money in the family.

Your uncle, Caleb.

Back to scene. Girls talk excitedly, one goes to table and writes, the other looking over shoulder. They give nods of satisfaction.

Letter. Mrs. Sarah Snapp,
Aurora, N. Y.

Dear Grandma: —

Come at once. "Guardy" forcing us to marry a horrid country rube. Have not

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seen you for years but know you will protect.

Your loving granddaughters,
Tess and Trixie.

Girls exit just as guardian appears. He rereads his letter and seals it with nod of satisfaction.

Scene 2. Gate. Sam enters, gets mail out of box, reads it and starts back toward house.

Scene 3. Piazza. Sam enters and shows his mother the letter.

Scene 4. Grandma gets her letter, finds her glasses and reads it, then exits.

Subtitle. *Sam starts for his Uncle's.*

Scene 5. Same as 2. Sam comes out of gate, bids his mother goodbye and exits.

Scene 6. Exterior R. R. Station. Sam and Grandma get out of train and enter station.

Subtitle. *No one to meet them, Grandma waits, but Sam decides to walk.*

Scene 7. Interior R. R. Station. Grandma and others enter, dress suitcases are changed and Sam exits with wrong suitcase.

Subtitle. *Sam takes a short cut through the woods.*

Scene 8. Street. Sam walks along and turns into path.

Scene 9. Path. Sam walking along, passes tramp who stops and watches him.

Subtitle. *Sam decides to take a swim.*

Scene 10. Brook. Sam starts to cross the brook, decides to go in swimming, goes back to the bank and starts removing his clothes.

Scene 11. Same as 9. Tramp starts back after Sam.

Scene 12. Same as 10. Sam in swimming. Tramp enters and steals his clothes.

Scene 13. Tramp walks along with clothes over his arm.

Scene 14. Same as 10. Sam discovers the change in the suitcases.

Subtitle. *Sam dresses in Grandma's clothes.*

Scene 15. Sam finishes dressing and goes out of picture.

Scene 16. Front of house. Two girls walk along, come to steps.

Subtitle. *"Why, here is grandma."*

Continue scene. Sam, in grandma's clothes, enters, is greeted by girls and taken into the house.

Subtitle. *Sam has no chance to explain.*

Scene 17. Same as 1. Two girls bring Sam in, order tea, tea is brought; two boys enter, maid is ordered to bring lemonade.

Scene 18. Kitchen. Maid making lemonade, when tramp enters and follows her out of room. Tramp follows maid on, the two boys run out. Sam starts fighting the tramp. Scene ends as they go through the window.

Scene 19. Steps. Fight continues on the piazza and down the steps.

Scene 20. Fight continues down over wall. Gardener rushes on and helps Sam.

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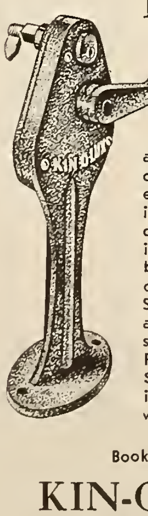

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Scene 21. Roadway. Two boys running away as auto comes up the path.

Scene 22. Same as 20. Guardian enters. General explanation. They all exit.

Subtitle. *Sam makes his choice. A week later.*

Scene 23. Same as 1. Girls and others on. Sam and guardian enter. Sam chooses the maid and exits. Guardian into chair, girls giving him the laugh.

A micrographic movie machine

[Continued from page 127]

between eight and nine percent of the light. The sharpness of the image in the camera is not impaired. One might expect to see a double image in the side beam, but what actually happens is that the light reflected from the two surfaces of the glass merges to form a single sharp image in the viewing telescope into which it is directed.

Viewing *telescope?* Yes. A telescope is an optical instrument for looking at objects at a great distance. And has it not been stated that we wish to adjust the microscope so that its image is apparently at an infinite distance? Then we need a telescope to look at this image.

This telescope consists of an objective and an eyepiece. (It will help to consult Figure 4 at this point). For the objective, we may use a three and a half inch or four inch camera lens, if one happens to be available. Even the single achromatic type used in box cameras is good enough for the purpose. Or we may borrow an objective from the family opera glass. A tube can be made by rolling a sheet of black paper around a mandrel, such as a straight piece of broomstick. Spread enough mucilage on the paper during the rolling process to make it hold firmly together. If the mandrel is too small to fit the lens, one simply builds it up with paper until a foundation of the right size is obtained. The tube should be made in two sections, as shown in Figure 1, so that these sections may be slipped together or pulled farther apart in order to focus the telescope. The outer section can be built up by using the inner one as a mandrel.

Most microscopes are equipped with at least two eyepieces, of which the one of lower power usually magnifies five or six times. This lower power eyepiece will not be needed on the microscope when we are taking movies. We are free, therefore, to use it as the eyepiece of our viewing telescope, for which purpose it is well suited.

The proper length for the tube of the viewing telescope can be found by holding the objective and eyepiece in line in front of one eye and determining by trial how far apart they need to be in order to get distant objects in focus. After the tube has been made and the objective

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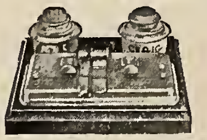

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and eyepiece are fitted into its ends, the telescope should be pointed at a distant object and should be focused very carefully. The image will be upside down, but that does no harm for the purpose intended.

Without changing this focal adjustment for infinity, the viewing telescope should be mounted on the camera support in the position shown in Figure 1 and Figure 4. In this position, it will receive the light reflected from the beam splitter, and the observer looking into its eyepiece will see a considerably magnified image of the object under the microscope.

This image in the viewing telescope will be in focus when the microscope is focused according to the condition already laid down—that is, that its image appears to be at an infinite distance. This is the reason for setting the focus of the telescope on a distant object. The magnification of the focusing telescope, added to the magnification of the eyepiece in the microscope, makes the change between the *in* and *out* of focus appearances quite definite. Anybody having normal eyesight, therefore, may be confident that, when he looks into the viewing telescope and sees a sharp image, he will obtain a satisfactory effect on the film in the camera.

Amateur clubs

[Continued from page 129]

ACL, League club consultant, accompanied Mr. Gowen as a guest of the club and presented on the same program the Ten Best winners, *Richmond Under Three Flags*, by Waldo Austin, ACL, and *Mount Zao*, by Khoji Tsukamoto. Elaborate projection arrangements, which included accompaniment via the dual turntable, were in charge of Arthur A. Hebert, jr., ACL. More than one hundred members and guests attended the program, which had been arranged by club president William C. Goeben, ACL, and which was presided over by W. R. C. Corson, ACL.

Eights compete More than one hundred and sixty members and guests of the Los Angeles 8mm. Club attended the recent annual banquet and contest screening held by that group at the Victor Hugo Café, in Beverly Hills, reports secretary Bion B. Vogel. Judged by three members of the American Society of Cinematographers, the prize winning films, in order, were *A Midsummer Night's Dream*, by John Walter; *Away From All Cares*, by William Horton; *Thru The Filter*, by Mrs. Charlotte Armstrong; *My Alaska Cruise*, by C. G. Cornell; *Escape*, by Ed Pyle; *The Pest*, by Earl Janda; *Kleptomania*, by Mr. Vogel. The special Horton Vacation Trophy was given to Mr. Walter for his winning entry. At a later regu-

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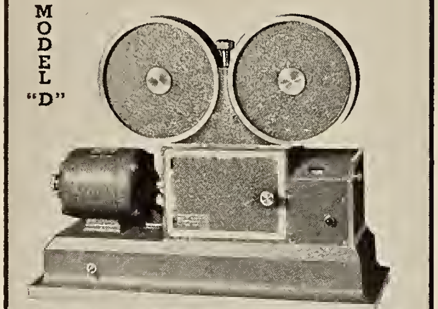

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lar meeting, held in the Mesa Street School auditorium, two hundred and eighty persons broke all club records for attendance, at a screening of the recent award winning films of the *American Cinematographer* contest.

Jacksonville outing As their first activity of this year, members of the recently organized Jacksonville Cinematographers, in Florida, took a trip *en masse* to St. Augustine on an all day photographic outing. Individual "takes" by the several members are now being edited into one composite reel, which will become club property and will serve to represent it in contests with other clubs. Newly announced officers include Leslie H. Sykes, president; Dr. F. Gordon King, ACL, vice-president; Owens Perdue, second vice-president; Mrs. Nina Ruth Bayley, secretary; Neil Wade, III, treasurer. Meetings are on alternate Wednesdays, at Jacksonville's Seminole Hotel.

Milestone for Minneapolis

Marking their second year of completed activity, seventy six members of the Minneapolis Cine Club recently met for dinner and a gala birthday program in the Colonial Room restaurant of their city. Featured on the screen were *ROTC in Michigan*, in 8mm. color, by George Culbertson, ACL; an 800 foot study of hunting with bow and arrow in Alaska; and other prize winning films from the lately concluded contest for amateur films sponsored by *Sports Afield*. Ormal I. Sprungman, ACL, Movie Makers contributor and photographic editor of the sports magazine, serves the club as editor of its able bulletin, *The Cine Clubber*. Complete enjoyment of the club's birthday party was saddened for the membership by the recent death of their founding president, J. J. Huebscher, ACL.

Tourists welcome Amateur movie makers visiting in Honolulu, T. H., are invited cordially by the recently organized Eight Millimeter Movie Club to attend its meetings as guests, reports V. E. Clark, newly elected secretary treasurer. Meetings are being held in the Central Y. M. C. A., on the first and third Tuesdays of each month. Other officers include Francis C. Williams, ACL, president, and Henry H. Hutchinson, vice-president.

Berkeley busy Color in both 16mm. and 8mm. widths was the featured screening on a recent program of the Berkeley Amateur Motion Picture Club, with a presentation of members' films as follows: *Four Seasons in Yosemite*, 8mm., by J. W. Bailey, ACL; *Spring Bulbs*, 16mm., by George Burdett; *1937 Salinas Rodeo*, 16mm., by Dr. L. A. Stuck. At an earlier gathering, the annual election brought into office

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Jack Lee, president; Carl Finch, vicepresident; Chester E. Barnett, ACL, secretary treasurer. Films screened at the election meeting included *Lake Almanor and Mt. Lassen Park*, by Mr. Hieb; *Tahiti and the South Seas*, by Mr. Rowntree; *Fall Color in the Sierras*, by Mr. Lee. Another feature was the demonstration by Frank Hansen of his home designed and built 16mm. printer.

In Ohio Nearly a year old, The Movie Makers Club, in Hamilton, Ohio, has just completed *Making Lenses for Your Eyes*, a 200 foot, 8mm. monochrome record of each important step in the preparation of a pair of glasses. The film was made cooperatively by the club for oculist and club member Dr. Harry L. Biehl, ACL. With the completion of this documentary record, the group already has started production of a feature length drama. Clinton W. Bergen is president of the Hamilton club, with B. C. Scherzinger serving as secretary treasurer.

Winners in Winnipeg Marked by a noticeable increase in quality throughout, eight entries competed in the second annual contest for members' films, recently completed by the Winnipeg Cine Club, in Manitoba. First prize went to A. G. Lawrence for his *Movie Diary for 1937*, with second award going to Roy Jacobite for *Vacation Memories of 1937*. The judges were Donald Coltman and John Brownie, who summed up the requirements for the improvement of all entries as follows: (1) more closeups; (2) more angle shots; (3) better foreground framing of long shots.

Travel for Cinemats Members of the Mt. Kisco Cinemats devoted the entire program of a recent meeting to a screening of several thousand feet of black and white travel films, made by member Harold Park on a lately completed trip around the world. The presentation was in the form of a travelog, with a narrative comment being given over microphone and speaker by Halstead Park and a musical background handled by R. C. Orr, jr., ACL. Outstanding in the reels, reports secretary Robert F. Gowen, ACL, were the animal pictures in South Africa and the general human interest throughout.

San Francisco elects Members of the Cinema Club of San Francisco, meeting for dinner and annual elections, have chosen E. G. Petherick, ACL, to succeed himself as president of this long established group. Other officers for 1938 are C. D. Hudson, vicepresident; Vernon Hallet, secretary; H. T. Kelley, ACL, treasurer. Serving with them on the board of directors are W. Cebulla, Maxwell MacVean and H. L. Miller, ACL. Late pro-

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grams have presented the following features: *Proper Lighting for Indoor Pictures*, a discussion and demonstration by O. J. Smith, of the Eastman Kodak Company; a demonstration of Ampro sound and silent projectors, by L. T. Haines, West Coast representative; *Editing Your Films*, a talk by K. G. Stephens, ACL, one time club president; screenings of members' films by William Grant, George L. Waters and Mr. Kelley.

Bell in Montreal Entering its second year of activity, the Bell Camera Club of Montreal, dual purpose service group, has announced officers for the new season, as follows: L. A. Strachan, president; J. H. Rowlatt, vicepresident in charge of Still Group Affairs; Ernest A. Rawlings, vicepresident in charge of Movie Group Affairs; J. W. A. Smith, secretary treasurer. Serving with these four on the executive committee are W. Thresh and C. Harris. *Exposure*, the Bell club's news bulletin, promises an extensive movie program announcement by Mr. Rawlings in the near future.

Shoot skit Adopting the name, Cinamateurs of Oklahoma City, this newly organized group in Oklahoma has already embarked on the production of a short farce comedy, *An Afternoon in a Casting Office.* Acting and direction were in the hands of members of the city's Little Theatre, while photography, editing and titling will be handled by the movie club. Clinical screenings of members' films have been popular at late gatherings, according to Charles E. Musson, ACL, club secretary.

Air films at Oakland Screenings at late meetings of the Greater Oakland Motion Picture Club have taken to the air, with the presentation of *China and the Philippine Islands*, by Dr. Delmer J. Frazier, ACL, who traveled to the Orient via Pan American Clipper service, and of *California, Arizona and New Mexico*, by club president Herbert Mitchell, who journeyed over these States via T. W. A. Secretary Raymond O'Connell, ACL, reports the club's Christmas party a roaring success, carried on under the leadership of Ray Maker, who played Santa Claus and screened his own film of Christmas at home.

Moon movies Using a 900 centimeter telescope in connection with a standard 8mm. camera, David Rotibart has pictured the moon in fifty feet of closeups which amazed and delighted members of the Washington 8mm. Movie Club at their late meeting. Other features of the program, reports secretary O. S. Granducci, ACL, were on a simpler scale, devoted to clinical screenings of beginners' films, with helpful criticisms being offered by the more advanced workers. Members of

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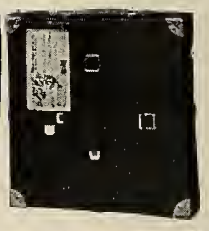

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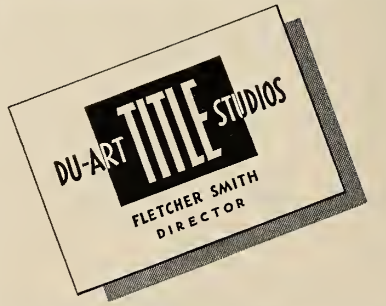

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this new and lively Washington club are joining the Amateur Cinema League *en masse* as a part of their privileges of club membership.

For Seattle Entering its second year of successful activity, the Seattle 8mm. Club now has sixteen active members and a large list of prospects that are expected to join this season. New officers recently elected are A. O. Jensen, president; Charles H. Franklin, vicepresident; W. N. Chance, secretary treasurer. Amateurs in the Seattle district using 8mm. equipment are invited by the club to attend its monthly meetings, held on first Tuesdays; further information may be had from Ray A. Hook, ACL, 6244—25th Street N. E., Seattle, Wash.

Talks in Texas Title writing and making and the principles of continuity have been subjects of recent discussion at meetings in McAllen, Texas, of the Amateur Movie Makers' Club of the Lower Rio Grande Valley. W. S. Butler talked on the first subject, while B. S. Mothershead, ACL, was in charge of the discussion on continuity. *Mr. Motorboat's Last Stand*, an award winning film story from the League's Club Library, was screened in connection with this latter feature.

As tarpon leap

[Continued from page 125]

steadily as possible with my eye glued to the finder, watching the tiny cork bobbing along behind us.

In an unexpectedly short time, my companion yelled, and I pressed the button. Although the cork was drawn down out of sight, I kept the motor running and shot yards of film of the wide, blue Gulf, but no tarpon appeared.

"What a break!" exclaimed my friend.

"Grouper," laconically replied the guide.

And so it was. A fine, big grouper but with no more leap in him than a mud turtle. We wanted sport and pictures, not sea food, and no time was lost in hauling in Mr. Grouper to turn him loose.

Then, for nearly an hour, I held my trying and tedious pose before, once more, I heard the cry of "fish." Down went the button. For three seconds, the little camera buzzed, and then, in the very center of my finder, came flashing what looked to me like a silver whale. Steadily I held the camera, following that glorious leap to the apex of its parabola and back to its mighty splash in the sea. Careless of footage, I kept the button down, hoping for another rise, but the big show was over. There was plenty of opportunity for shots during the next half hour, and that tarpon's

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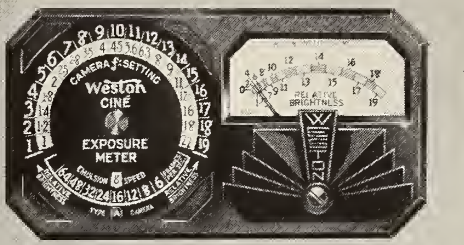

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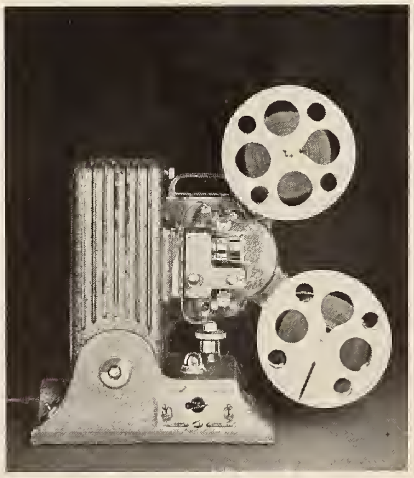

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last fight is faithfully recorded in my finished film.

But one leap would not make a tarpon film any more than one swallow would make a summer. Our appetite for leaps was insatiable. For four days, two trips each day, we haunted the tarpon grounds and wound up with a total of six splendid leaps, one a double header. We missed a few others, once due to unpreparedness on my part because I was changing reels.

There may be more alluring subjects for filming than the antics of the leaping tarpon. There may be more perfect conditions for filming than those offered on the Gulf coast of Florida, but, if so, I have yet to learn of them.

Having captured one complete and perfect leap, you will not be satisfied until you have a double header and, with that in the bag—well, I'm counting the days until the season opens once again, when I hope to get a closeup of a triple header.

With the unfailing Florida light, conditions are perfect for the use of either slow motion or color films. I have made some at sixty four frames a second which add much interest to my film, but there is a flashing glory in the rhythm of the leap at normal speed which is more in keeping with the tense excitement of the sport.

When working in black and white, panchromatic film with a fairly heavy filter is almost essential to secure the proper color separation between the shining silver fish and the background of blue sky and water.

This is one type of work in which a tripod is of no use. The motion of the boat and the necessity for the utmost elasticity and speed of action make the hand held camera, for once, the only practicable method.

If you like it, film it

[Continued from page 117]

should be so divorced from the maker's cultural interests is a mystery. Why cannot reading, an interest in music or knowledge of art find expression in the films we make? But the student of sculpture or painting who goes to Paris will make much the same picture that does the family who has gone there primarily for the Folies Bergères and some shopping. English poetry, from Shakespeare to Rupert Brooke, abounds in allusions and pictorial metaphor that are ready for reinterpretation in film, yet the movie maker, to whom English literature is wine and meat, will do the same reel of the Lake district or the Cathedral towns that is produced by the chap who does not know the difference between *Tom Jones* and *Tom Brown*.

By and large, movie makers are a cultivated group of people, well informed and well read, and there is no real reason why this culture should not find ex-

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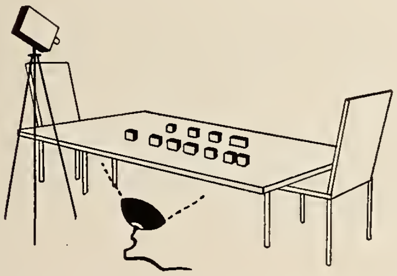
pression in the pictures they make. It is easy to follow the stereotyped pattern and to film the things that anybody might film, but it is just as easy to let your movie camera express your own interests, as do your conversation and letters. It makes a far better picture—more satisfying to you and more entertaining to your audiences.

Polonius did not have a movie camera, and he made some bad mistakes, but he uttered a bit of profound cine wisdom when he said, "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man." You need not falsify yourself on the screen, for the personal movie camera exists simply as a mechanism for your own self expression.

The clinic

[Continued from page 124]

Title stunt An unusual type of title was made recently by Ormal I. Sprungman, ACL, who created his effect by placing wooden block letters on a pane of glass and illuminating them from below. He writes, "I secured a window sash and laid it across two chairs. The letters were placed on edge on the glass while the camera was stationed in front at a height which made it possible to include both lines of the title. Under the glass, I put a flood light turned upward at an angle of about forty five degrees so that the light fell on the letters from below and from the front. By moving the light, I was able to create some very interesting effects."



Window sash laid across two chairs made this title stunt

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sharper shadows than frosted types, and mirror surfaced reflectors give harder and sharper shadows than those with a surface for diffusion. Therefore, when sharp shadows are desired, use a clear glass lamp in a "hard" reflector.

8mm. reverse The chief limitation in making a simple reverse action trick scene with 8mm. film grows out of the necessity of reversing the film side for side as well as end for end. The result is that, in the projected image, the right and left sides of the picture are reversed as well as the action, so that any titles are quite unreadable. The difficulty may be eliminated by shooting reverse action scenes through a mirror. A silvered surface type is best, for it eliminates any chance for a double image because of the two reflecting surfaces found in the ordinary looking glass.—*B. S. Mothershead, ACL.*

Travel tricks

[Continued from page 120]

ments were made during the trip, when we got home we awaited the film's arrival from the processing station with considerable misgiving. But, when we saw it, we were pleasantly surprised. All of our effects were amazingly successful, and the exposures averaged fairly well. We finally decided that we should consider the picture as much a record of a filming experiment as a movie of a trip, and so we determined to use all of the footage that had been exposed. This is not ordinarily good procedure, but we wanted a complete story of both off moments and successes for future reference.

Not all of the film had been used; the fifth roll was untouched, and we had a few feet left on the fourth roll. This was more than enough for lead and subtitles, so we determined to make some ultra closeups to add interest to one of the sequences. We found a small magnifying glass which we ground down with emery paper to fit an old filter mounting. Placing this on the camera lens, we began a series of tests. An object was placed three inches in front of the camera lens, and a few frames were exposed; then the camera was moved back one inch, and a few more frames were shot, the process being continued until the camera was twelve inches away from the subject. When the roll came back from processing, inspection revealed that, with our magnifying glass in place, the object was in correct focus when six inches away from the camera. With this knowledge, it was not difficult to make a series of macroscopic shots of subjects suitable for our movie.

There remained only the titles, and these must be up to the scale of the rest of our film. For the lead and final title, we contrived, as a background, an interesting split screen effect, obtained by

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rephotographing four different projected pictures. This was done by filming first the title on a black background. The film was then rewound in the changing bag and the camera was rethreaded. Next, we flashed a scene on the screen placed at a distance of about three feet from the projector. We found that the leakage of light from the projector lamp house affected the brilliance of the screen image at this close distance, but this was overcome by making a shield of a piece of cardboard about five feet square, through which we cut a hole just large enough for the lens of the projector. This protected the screen from stray light, and a cloth over the top of the projector kept the light from reaching the ceiling, to be reflected down. We placed the camera far enough from the screen so that the projected picture filled only the upper right hand fourth of the area of the view finder. The film was exposed and then was rewound again in the changing bag. We went through the same procedure again, using another scene on the screen and taking care that it was photographed in the lower right hand corner of the frame. This was repeated with two other scenes filling the rest of the frame, and the result was a title on the background of a split screen, with four different moving scenes.

The completed reel contains only the original five hundred feet of film, and although, in our opinion, the photography is not exceptional, we did have a finished picture containing numerous special effects ordinarily associated only with more expensive cameras. And we had all the fun of finding out how to do it.

News of the industry

[Continued from page 132]

the corporation, called attention to the fact that Dufaycolor film is available in sizes to fit more than ninety five percent of the still cameras, currently used by the public, and he pointed out that the cost of processing was included in the first price of the film. The Dufaycolor laboratory facilities have been extended, which enables users to obtain twenty four hour service in New York and permits the production of paper prints and enlargements, in color, within ten days.

Production and rapid finishing of 35mm. film for theatrical motion picture use is also planned. Under the president, the new management includes Alton A. Brody, vicepresident and general manager; Dr. T. Thorne Baker, research director; Carl L. Oswald, technical sales consultant; and William T. Smith, treasurer.

Pathegrams news Many interesting subjects are included in the third monthly num-

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ber of Pathegrams News Digest, a film periodical issued in 16mm. by Pathegrams, Inc., 30 Rockefeller Plaza, New York, N. Y. Among other subjects of current interest in the latest release are details of the recent disaster to the Honeymoon Bridge at Niagara Falls; Birger Rudd, ski expert, exhibiting world championship ski form, and others. Pathegrams' plan of a yearly subscription to the *News Digest* is being well received, and its news gathering facilities, characterized as an eye witness publication of world events, will be brought to 16mm. each month.

Maxim meter An effective, new, low priced exposure meter of the visual type recently has made its appearance. It is extremely compact and, because of its circular construction, it may be slipped into the vest pocket in its aluminum case. Known as the Maxim, it is made in the United States, and the distributors are the Raygram Corporation, 425 Fourth Avenue, New York. The operation of the Maxim is extremely simple, yet it is provided with all requisite readings for still and movie cameras, the newer high speed emulsions, altered movie camera speeds and filter factors.

Eno moves To provide increased facilities for his clients in his art title work and film editing service, Ralph R. Eno, ACL, well known as a pioneer in the substandard field, has moved to larger quarters in the same building, 545 Fifth Avenue, New York City. Mr. Eno is the inventor of the Edafilm, a device that greatly simplifies home editing.

New Seemann items An interesting new device for film editing, rewinding and splicing is the Seemann Editeer. This is a new kind of editing board, which holds, besides the splicer and rewinds, a film scene receptacle rack, for holding short lengths to be joined, and also an illuminated viewer. The new item is complete with rewinds, splicer, film rack and viewer. The Seemann film rewinds also are sold separately and are furnished with screws for mounting them on a baseboard or work table. Available only in the geared design, they are sturdily made of steel and are finished attractively in nickel. They are provided with spindles which take either 8mm. or 16mm. reels.

Camera sling A convenient device, which steadies and safeguards the movie or still camera, when one shoots from the hand, is the Speedy camera sling, introduced by Henry Herbert, 483 Fifth Avenue, New York. The sling consists of a flexible, chromium plated loop, terminating in a fitting which screws into the tripod socket of the camera.

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Practical films

■ *Bristol: City of a Thousand Years* is the title of an 800 foot, 16mm. film document made for the Bristol (England) Development Board, by F. G. Warne, Ltd., of that city. This picture of one of the most ancient, historic and yet modern of English cities is reported to revive memories of such personages as John Cabot and John Wesley, to show the age old pageantry of the Lord Mayor and to illustrate the unique scenery of the Avon Gorge and of the famous Clifton Downs. The Bristol Board, which previously made the film, *Bristol: the Birthplace of America,* hopes that copies of the new film will be available soon for circulation in the United States.

■ Starting at the Panama Canal and ending at the famous South Street home of the Seamen's Church Institute of New York, on Manhattan's East River, the two reel, 16mm. picture, *Home from the Seven Seas,* tells a vivid story of American seafaring. Life at sea (pictured on the Grace liner, *Santa Rosa)* comprises the first reel, with the second devoted entirely to the facilities and activities offered the sailor ashore by the ninety seven year old institute. The production was photographed by Capt. R. Stuart Murray, ACL, and George Marrin, working in collaboration with Marjorie Dent Candee, ACL, director of institute publicity. Miss Candee will be in charge of the film's national distribution, which is to be on the free loan basis, limited to audiences of one hundred people or more.

■ The Redwood Empire, named after its famous towering trees, and home of the engineering wonder, the Golden Gate Bridge, will be pictured in 1600 feet of black and white film now being made by William J. Lucas, ACL, of Sacramento, Calif. Planned to advertise the scenic grandeur and the industrial possibilities of this area along the Pacific Coast, the film is being produced in conjunction with the Sacramento Chamber of Commerce and will be used for publicity purposes. The territory to be shown extends up the California coast to the border of Oregon and includes both the Redwood and the Shoreline Highways.

■ *Beware of Mental-itis* is the name of a 700 foot, 16mm. sound film recently made by The Calvin Company, of Kansas City, Mo., for R. M. McIntire of *The Des Moines Register & Tribune.* The production illustrates the unhealthy mental attitude found in many sales organizations and has as its purpose the enlightenment of salesmen so that they will recognize their own faults and take steps to correct them. Distribution of the film is being made to all types of business groups in many states.

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La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.
Snyder Art Store, 21 S. Seventh St.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Keokuk: Wilkinson & Co., 422 Main St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc.. 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores. Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Laconia: Quimby Drug Store, 522 Main St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Flatbush Camera Exchange, Inc., 931 Flatbush Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Lawrence Camera Store, 92-25 165th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 110 W. 40th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
HARVEY'S, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
MADISON MART, INC., 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke. Inc., 242 E. 86th St.
MOGULL BROS., 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange. 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc.. 76 Chambers St.
United Film Libraries, 149 W. 48th St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Edson E. Robinson, Inc., 111-113 Washington St.

Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News. 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange. 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS. COMMERCIAL MOTION PICTURE SERVICE***, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Theatre Equipment Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pasco: New Pasco Drug Co.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

WYOMING

Sheridan: Davis Art Studio, 134 S. Main St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St.. W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St. and Ramleh Sta.
Quality Shop, 10 Rue Fouad 1er.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bournemouth: Osborne Saul, Ltd., 117 Old Christchurch Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Cambridge: Turner & Sons (Cambridge) Ltd., The Photographic Dept., 36 Trinity St.
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart. 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart. 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Scarborough: John W. Gray, 82 Westborough.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

POLAND

Warsaw: M. Arct, 35 Nowy Swiat.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., Box 928.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

WALES

Cardiff: T. P. Martin, 21 High St.

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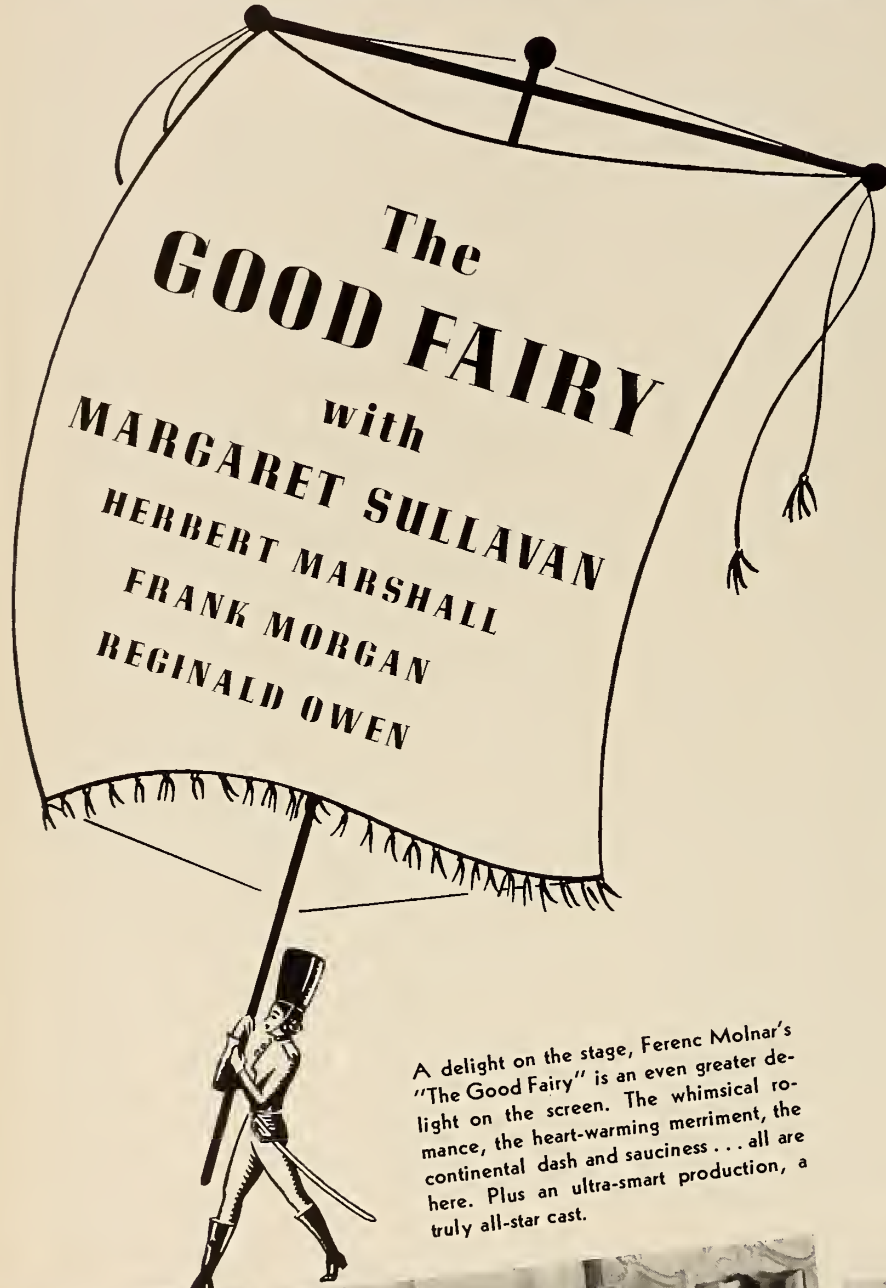
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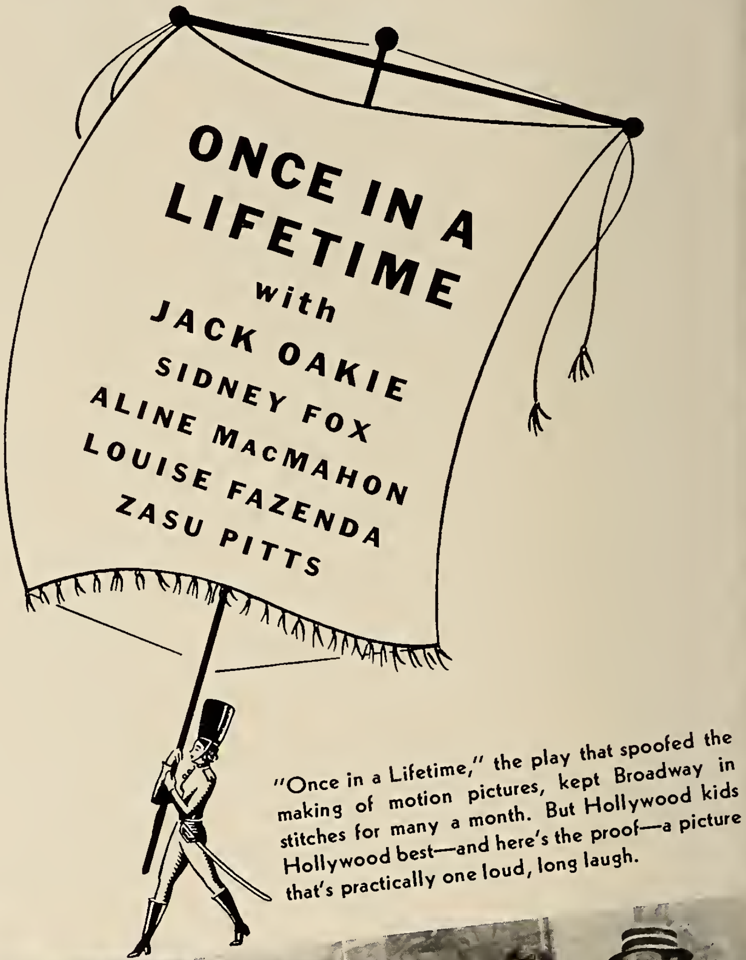
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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

APRIL, 1938

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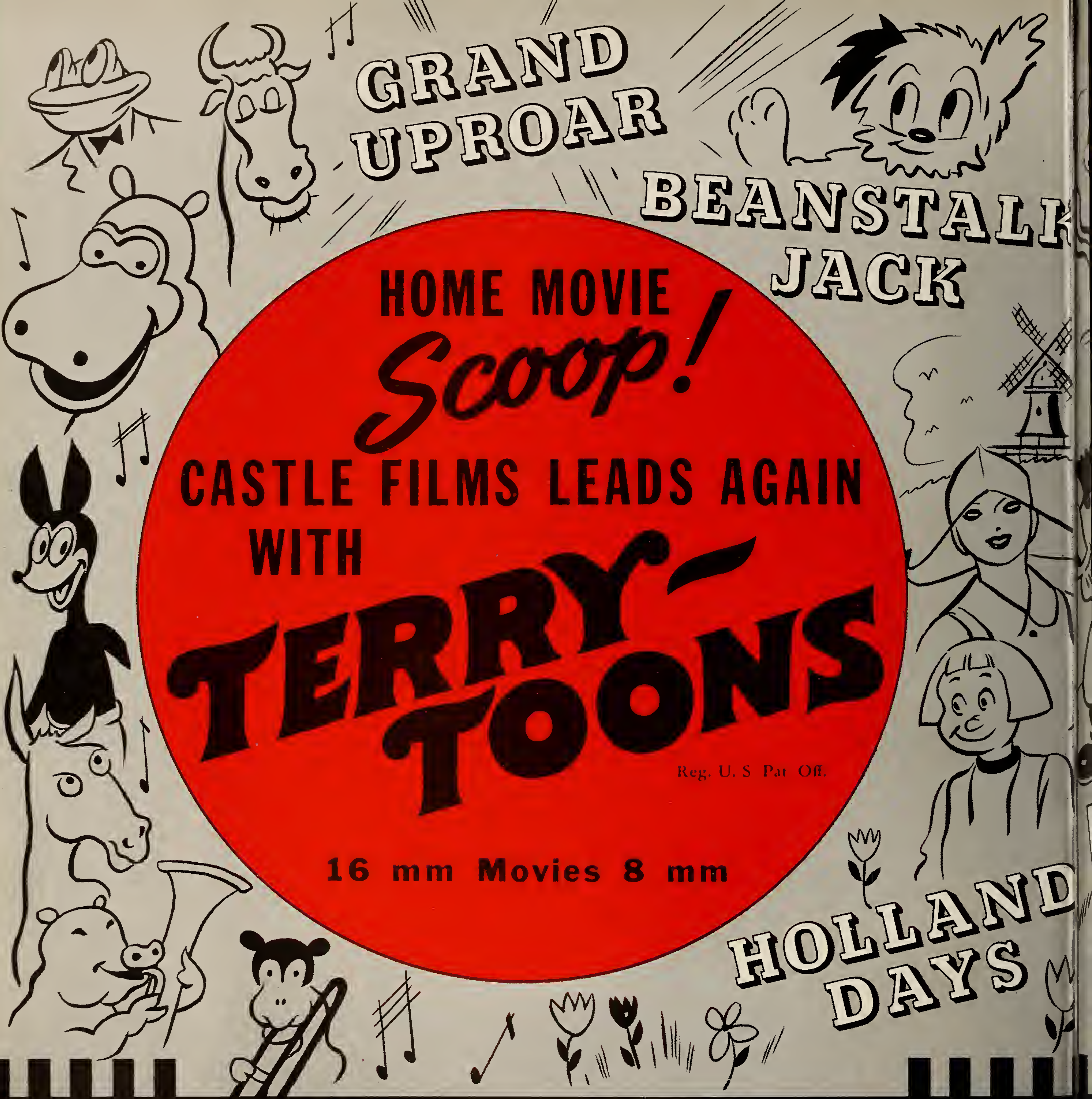
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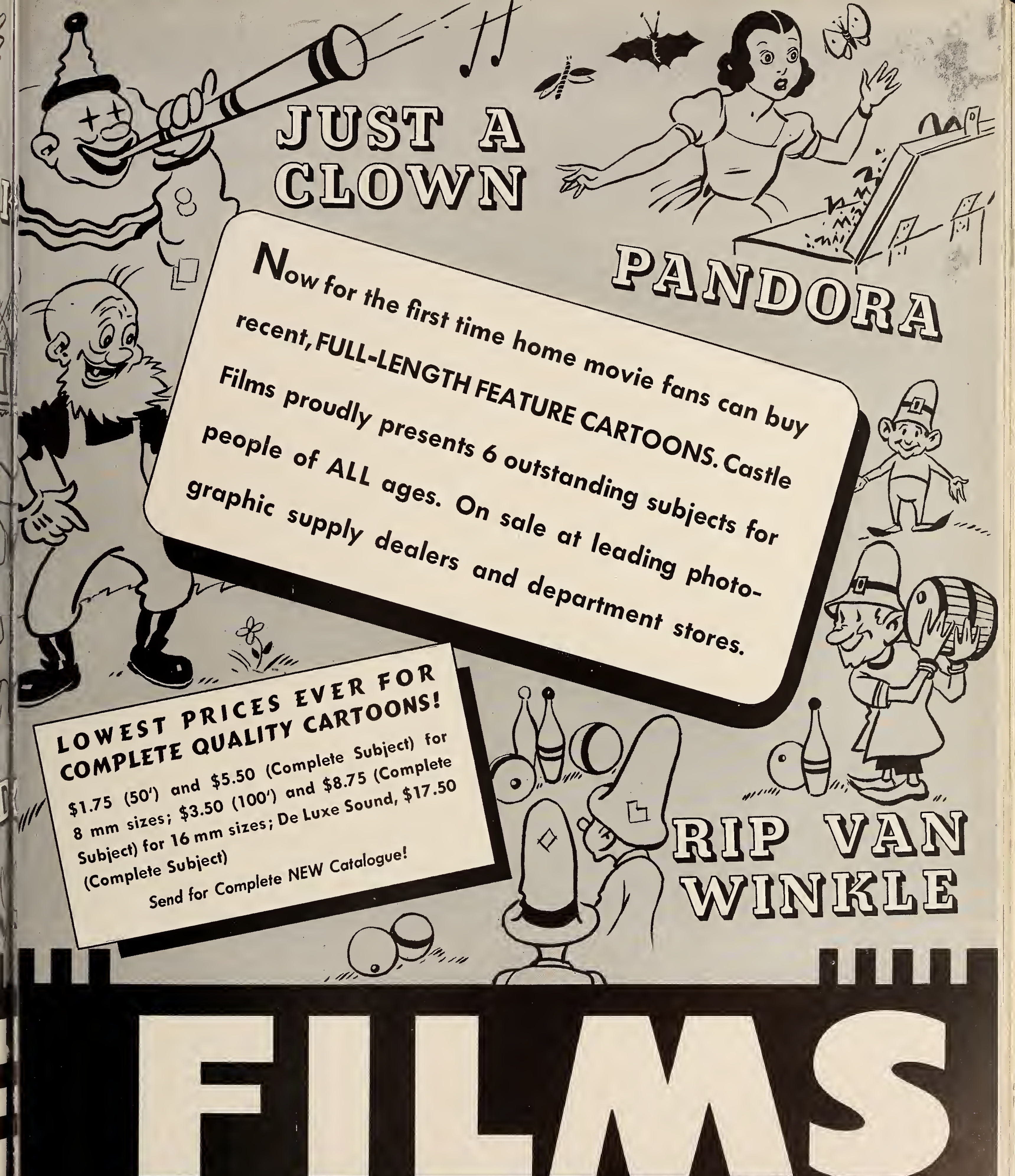

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R. I. Nesmith and Associates

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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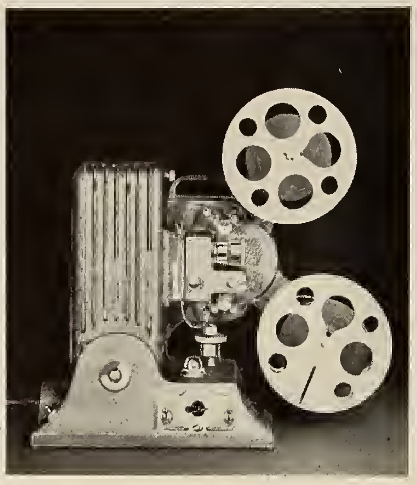

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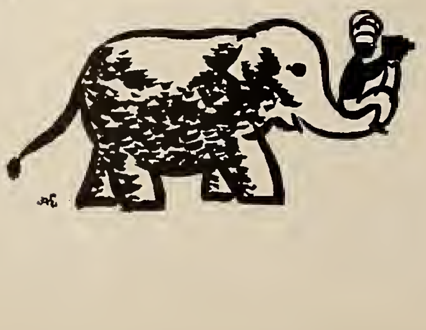
■ *Something New Under the Sun* is the title of a one reel General Electric film describing a new high speed cutting material which ranks next to the diamond in hardness and with which even glass can be machined. General in interest and non technical in nature, this picture is produced through the courtesy of the Carboloy Company and is said to demonstrate the great superiority of Carboloy over ordinary high speed tool steel. For group screening, it is available in silent form for 16mm. and 35mm. projectors.

■ A one reel sound film, called *A Modern Zeus*, demonstrates, with artificial lightning produced by a 10,000,000 volt lightning generator, the destructive effect of natural lightning discharges and shows the devices which have been built to protect electric power systems from lightning bolts. The film is produced by the General Electric Company and may be obtained, by groups, in either the 16mm. or the 35mm. size.

■ *The Beneficent Reprobate* is the title of a four reel film which pictures the discovery of distillation and the modern uses of alcohol in the manufacture of almost countless familiar commodities. With equal scientific fidelity and with no camouflage, the picture shows the characteristic effects when alcohol is taken in beverages. Not designed as a preachment, the film is presented in popular fashion, replete with novelty. It can be obtained only for group screenings, but is available for both silent and sound projectors in either 16mm. or 35mm. size. It is produced by the W. C. T. U.

■ *Speaking of Safety* is a one reel silent film designed to inculcate in children the habit of carefulness in traffic by illustrating the frequent, possible, accident situations which are dangerous. Presented by the National Education Association and sponsored by the Automotive Safety Foundation, this film may be obtained by groups in either 16mm. or 35mm. size.



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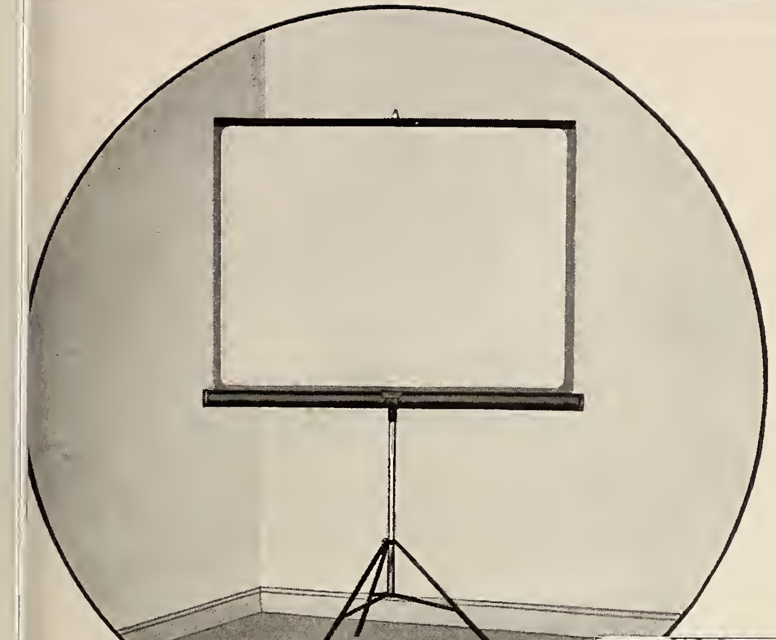

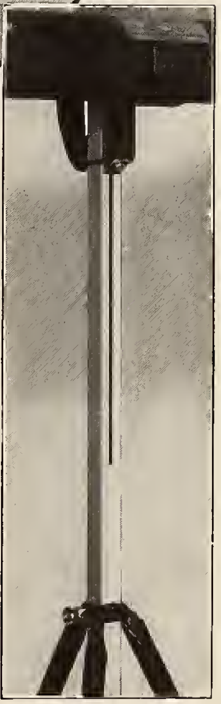

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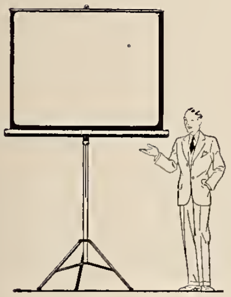

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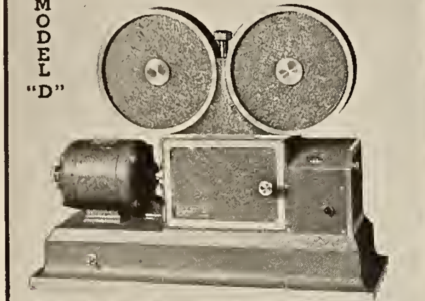

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Closeups—What filmers are doing

Although we've ceased to be surprised, we can't help being a little thrilled now and then at reports of the pulling power of "ads" in this magazine. (*Note: May forms close the tenth of this month!*) Right now we have on our desk a somewhat baffled appeal from a film distributor in Allentown, Pa., who has been a regular user of display space. It appears that his mail comes brightened up considerably by letters from customers in Canada, Mexico, England, Holland, Finland, Japan and China. The trouble is that from the last named country a correspondent has written in asking for, "irrespective of cost, some 16mm. films of ladies' wrestling contests, such as are held in the sporting clubs of America."

Newly elected officers of the Oval Table Society, in New York City, have been announced by the secretary as follows: Pirie MacDonald, president; Adolf Fassbender, vicepresident; Dr. Maximilian Toch, treasurer; Joseph M. Bing, ACL, secretary. Serving with them on the executive board is Dr. Orrin S. Wightman. Incorporated as a non profit organization for the advancement of photography, the Oval Table Society has rounded out three years of activity.

If there is one thing which thrills us more than all others, in the pleasant job of reviewing the films of League members, it is, suddenly, to come across a deft and delightful bit of continuity technique. In *The Log of the Timber Rush*, a two reel record of a freighter voyage from Philadelphia to San Francisco, there were bits aplenty. First off, the producer, Frances Christeson, ACL, had to solve the problem of picturing the slow progress of a week's random loading at the Philadelphia pier. She did it, brilliantly, by intercutting, between sequences of the varied freightage, brief, revealing shots of the vessel's stern post. There, on each recurring shot of the ship's mounting draft numbers leading to the loadline, one can read the story of increasing tonnage and decreasing freeboard. At sea, later, Miss Christeson initiates a sequence on fire drill with a trenchant closeup of bare deck planking, across which there swiftly unroll the flattened coils of a canvas fire hose. Squarely in the middle of the frame rests the stenciled name, *Timber Rush*. Even as you read the legend, it bulges to roundness under the pressure of advancing water, and the fire drill is on.

Suddenly, to headquarters, comes a rash of requests from filmers in some parts of the world to filmers in many others for cooperation in getting desired footage on this or that subject of either general or special interest. In each case, the requester invites fellow readers interested in trying to fill his needs to write to him first, in care of the League office. Here, then, are those movie makers who would like your help:

Henry A. Nerison, ACL, of Westby, Wisc., who calls for cooperation from movie makers in Berlin, Paris, London and Oslo; 16mm.

Herman A. DeVry

Ahmed Kharchid, Egyptian 35mm. movie maker, in action

Andrew J. Ehm, ACL, of Butler, Pa., who hopes for help in piecing out his record of a New England auto tour; 8mm. (It rained when he was on the trip.)

Kenneth Siewert, ACL, of Milwaukee, Wisc., who seeks shots of the city of Williamsburg, Va.; 16mm.

Film costs and incidental expenses will be borne by the requester, but don't forget to write to him first.

If you plan going to New England this summer on your vacation, we're in a position to tip you off on the finest possible subject for your color films—the traditional clambake! It was Albert Watts, ACL, of Buffalo, who opened our eyes (and pretty nearly our collective mouths) with his delightful 8mm. color study, *New England Holiday*. There, in a luscious sequence of closeups and semi closeups, he has caught all the fragrant delight of steaming clams, golden yellow corn festooned in seaweed and, almost too much to bear, the rich, stunning red of dozens of fresh boiled lobsters!

Out in Australia, it's quail and duck shooting in Kodachrome that lures the camera of Dr. E. Gordon Glassford, ACL, of Melbourne, according to his latest letter asking for sources of films on bird dogs, wing shooting and the like. It's our guess, however, that he doesn't really need such reels. It seems that only recently he took his own color pictures out for a screening before the Sporting Dog Club of Victoria, backing them up with appropriate music from a double turntable. When he got through his show, the members promptly voted him a life member of the club.

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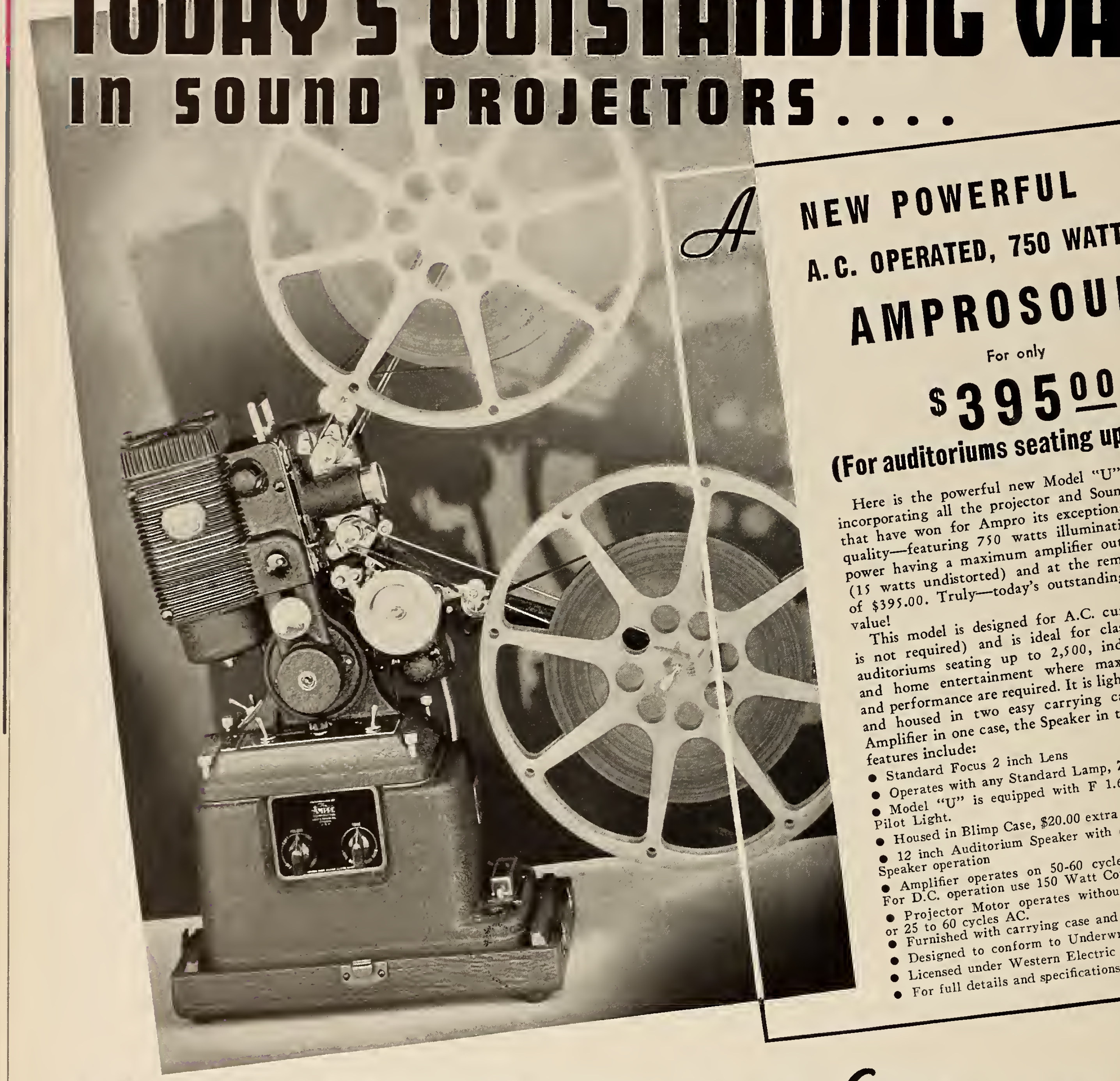

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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It's safe to buy

THOUSANDS of new movie makers have bought cameras, film, projectors and screens and are fairly launched in that best of hobbies, personal filming. They have actually made pictures and they have shown them. They are convinced, by personal experience, that the average fellow can put his friends on the screen with his own camera work.

Some of these new thousands have been victims, in other activities, of salesmanship that was more active than ethical. They have been persuaded to buy this, that or the other article for hobby use, only to find later that it was not applicable to their own needs, that it was flimsily built or that it was essentially useless. As newcomers to movie making, they bring with them a suspicion that our avocation may be cursed with the same kind of salesmanship. They are in an unfamiliar field and, because of what they suffered elsewhere, they are inclined, having been "once bit", to be "twice shy".

The Amateur Cinema League gets many letters from these recruits. The element of caution runs through them all; the writers do not want to be bilked. They know that there are necessary and desirable accessories which they should have, but they hesitate to start buying them, until they are free from the fear of being loaded down with useless fripperies. It is possible to give these newcomers assurance.

By its very nature, amateur movie making is free from a certain kind of offering. There are no magical gadgets, which can be bought on street corners for twenty five cents, to make film go further in providing screen pictures, to use less current in projection or to eliminate atmospheric dust from outdoor shots. What is offered to personal filmers is based on reality and not on magic. It will do what it is designed to do, passably or superlatively, depending on the quality. A cine recruit is not sold a lens that is guaranteed to take perfect pictures in moonlight, only to find, on examination of screen results, that it gives just a distorted image in sunshine. Movie making is not a fertile field for "high, wide and handsome" salesmanship, because it is sufficiently scientific to be exact, yet not so complex as to be a dark mystery to most of us.

The manufacturers and retailers who supply the tools of movie making are of the first rank. Theirs is a decent industry, and one that has achieved the best practice in dealing with the public. The items this industry offers all carry further business on their backs. They are not "one time sales." It is, therefore, an industry that wants steady and satisfied customers and that knows how to make friends. Regular readers of Movie Makers know this from experience.

Because, then, of its essential nature and because of the high character of its suppliers, personal movie making is free from racketeer salesmanship. New filmers may buy new items, untroubled by the problem of protecting themselves against useless purchases.

You can meet the amateur movie industry this month at the First International Photographic Exposition, at Grand Central Palace, in New York City, during the week of April 18. Thousands who have just bought their movie outfits will be there to see basic equipment and accessories of all kinds and to meet the men who make and sell them. Here is an opportunity to take your own measure of an industrial group second to none.

Gordon Coster from Black Star

Seasons are always the same, but fashions are very different. So why not herald spring this year with a movie of new dresses and the Easter parade? You can catch your friends looking their best on their way to church or returning home after services. If you are too busy on Easter, during the following week, invite your family to wear their spring clothes and stage your own fashion parade.

EDITING RATIONALIZED

The philosophic basis upon which an important cinematic process rests

PAUL D. HUGON

FOR the reason that order is more intelligible than chaos, we all prefer it in others, even if we are often too lazy to put our own work or thoughts in proper sequence. For the same reason, a film with a continuity is more satisfying than one without, even if the continuity was added after the event.

Haphazard sequencing in a finished movie can be likened to sloppy speech or slovenly grammar—easy on the performer, but rather hard on the listener. The correspondent who wrote, "Excuse the long letter; I did not have time for a short one," was telling the story in its simplest form.

That is not to say that no material should be filmed until a master plan has been devised, still less that all films should leave the spectator with the definite consciousness of organization. The studied casualness of a radio program is an example of what can be done by pure afterthought. Most of the ingredients—songs, jokes, "gags"—were already in existence. Editing turned them into a coherent whole, placing each where it would be most effective. The *March of Time* is purely an edited job. The filmer should not hesitate to shoot whatever subjects appeal to him, for they are the eggs with which he will later make his omelet. Meals, however, do not prepare themselves without a cook, nor do films that have been shot on the inspiration of the moment fall into intelligible order without the editor's help.

One consoling thought is that, however haphazard our filming may have been, our own limitations provide an automatic check on their extent. None of us is interested in everything.

On the whole, the amateur filmer's subjects will fall within two types: (1) human interest, i. e., esthetic or psychological generalities; (2) business or hobby, i. e., specific applications of a purpose. Having thus excluded in each case a few thousand potentialities, we begin to see daylight.

John Filmer received a movie camera as a Christmas present. He promptly pictured the baby, the wife, the Christmas tree, Brother Joe, Brother Joe's new car. Three weeks later, he took a few feet of a bridge foursome. Then he attended a business convention and shot at random whatever came before his lens. So ended Roll One. After viewing it three times, he is at a loss as to what should be done with the stuff. He feels vaguely that there is something ludicrous about convention antics running almost into his baby's crib.

Comes the spring, and a trip to the country. The snow is still lying in the shady places; snowballs are exchanged. Out pops the camera, with Roll Two. John Filmer so far forgets himself that he finishes the roll with a multitude of medium and near shots of his family and a few long shots of rolling hills.

Upon the arrival of summer, the family moves to the mountains. Once more, wife and baby receive plentiful exposure, mixed with shots of boating and aquaplaning and a visit to a nearby Boy Scout camp. So ends Roll Three.

If we pause right here, we have what appears to be a perfect muddle. No friend will want to view those reels more than once. A hasty "Yes, yes" will cap the timid. "You've seen my films, haven't you?" So we are down to the necessity of doing something about it. The something is editing.

Once a Hollywood cameraman brought back from Africa 625,000 feet of negative. The stuff was so tedious that two editors had to take turns viewing it in the projection room, as they kept falling asleep. But, in the end, it became a twelve reel super thriller which marked a new high in theatre receipts. The editing was based solely on a change of point of view: what had been a scientific time and place sequence was jumbled to become psychological entertainment. Zebras from Bechuanaland rubbed stripes with zebras from Nairobi, to the profound disgust of all the experts; the waterfalls of the Congo leaped across the continent to fraternize with the sources of the Nile; Wakamba pygmies danced their ritual just after husky Hottentots. The public ate it up.

If this illustrates the fact that one cannot please everybody, our point is made. Since a financial return was necessary, the scientific side was calmly abandoned. Too bad; but so is every decision. *Editing is the choice of a dominant point of view.* The choice itself is nine tenths of the editing job, just as the choice of a right turn instead of a left turn, when we come out of our driveway for a Sunday ride, is nine tenths of the choice of the drive.

When he shot all those scenes, John Filmer was not aware of choosing any direction. Yet he had an unconscious purpose; he wanted to perpetuate a record of his environment. This falls into two groups: (1) family; (2) business. He is the sole link between the two. His business reel (the convention) will not interest his family; his family reel will not interest his business associates. He must begin, of course, by segregating these. Therefore, he has two subjects to edit.

One, the family, becomes largely a historical record, to be seen at its best ten or fifteen years hence, after it has served its immediate purpose of entertainment, which alone would suffice to justify the cost. For that reason, the time sequence will be preserved within artistic limitations. Within each time group, an attempt will be made to pass from the general to the particular, because (barring special reasons to the contrary) that is the clearest arrangement of any material. Under a main title—the most general of all—such as *John Filmer's Family*, with a subdued background of his home, the series will begin with the next most general topic which links all particular items, *Christmas 1937*. Then comes the view of the Christmas tree, and so down to the packages, the toys, the baby, the wife. A change of thought direction is indicated by a subtitle, *Brother Joe comes to show his new toy* (without tipping off what we are going to see), and we open this with a view of the new car standing in front of the house, with closeups of Brother Joe and his wife. Fade out. Then comes another generalization, the spring sequence. A calendar page turns to March. A weather report, in a big closeup, reads:

[Continued on page 201]

STARS FROM HUMAN RUSHLIGHTS

How Hollywood can make almost anybody beautiful

EARL THEISEN

IT has become well known that, while the products of most industries are sold by appealing to one of the human instincts or emotions, the theatrical movies sell their product by clothing it in exotic illusion. No doubt, this very illusion is a combination of appeals to the same basic human reactions, but the result is an intangible something that cannot be defined by the rules of science.

Movie makers have learned that the theatrical technician knows how to instil this quality into the cans of film turned out daily in Hollywood. Some of it is achieved by diffusion, some of it by lighting, but a good deal of it is something else again. And, in this less technical field, the movie amateur does not follow the precepts of the theatrical screen. For, although movie experts can select a plain little girl from out of town and turn her into an enticing dream of gossamer light and shadow, the proceeding is something that the average business man could not undertake. It has to do with beauty experts, fashion designers, hair dressers and false eyelashes.

So the average home movie will have to go "unglamourized," in part at least, yet it is interesting to know something about the most important technique of the cinema that Hollywood can claim exclusively.

First off, Hollywood is wise in knowing how to develop a personality that will "take on." In a manner not unlike that of a manufacturer in turning out a streamlined automobile or a sausage, the movie factories turn out the romance of unreality in tin cans.

Then chemistry and physics and just plain mechanics, coupled with something of a knowledge of what the public wants, are used. By lights alone, a director and a cameraman can influence the audience reaction toward an actress. An exotic Marlene Dietrich is lighted entirely differently from the gayer Alice Faye. Like artists working with a canvas and brush, the cameraman deliberately paints the desired mood with lights.

The audience reacts to the manner in which the lights are placed and to their intensity. When a movie star is shown in a love scene, the lighting is soft, with many shadows. The shadows are transparent and suggestive, giving full play to the imagination of the audience. To put it baldly, the usual movie love scene is staged in subdued lighting so that the audience may get a vicarious thrill. When the same movie star of the love episode is shown in scenes of a party, the mood of gayety is emphasized by lighting her face with brighter illumination. "Catch light" and brightness, that suggest a sunniness, are used. When the star is shown as a hard "meanie," her face is lighted with so called "cold lighting," which casts few shadows. Thus, the face is made to seem stern and cold. It requires a critical observation to note the subtle change in lighting, but always, as the film story unfolds and variations in character are depicted, the lighting is changed accordingly.

Color and tone contrasts also play an important part in producing desired effects. One star is lighted through what are called "jellies," which are diffusers placed over the lights to soften them. This softening breaks up the shadow edges and, in so doing, generally softens the features, thus making the person so lighted seem more desirable, yet unattainable. Certain stars, whose screen personalities are built along definite types, are always lighted in a "style" manner. Marlene Dietrich almost always is lighted in a soft, low key because it is desired to make her seem exotic. Diffusers are always used with Loretta Young, even though she has nice features, but comedienne Gracie Allen is lighted brightly.

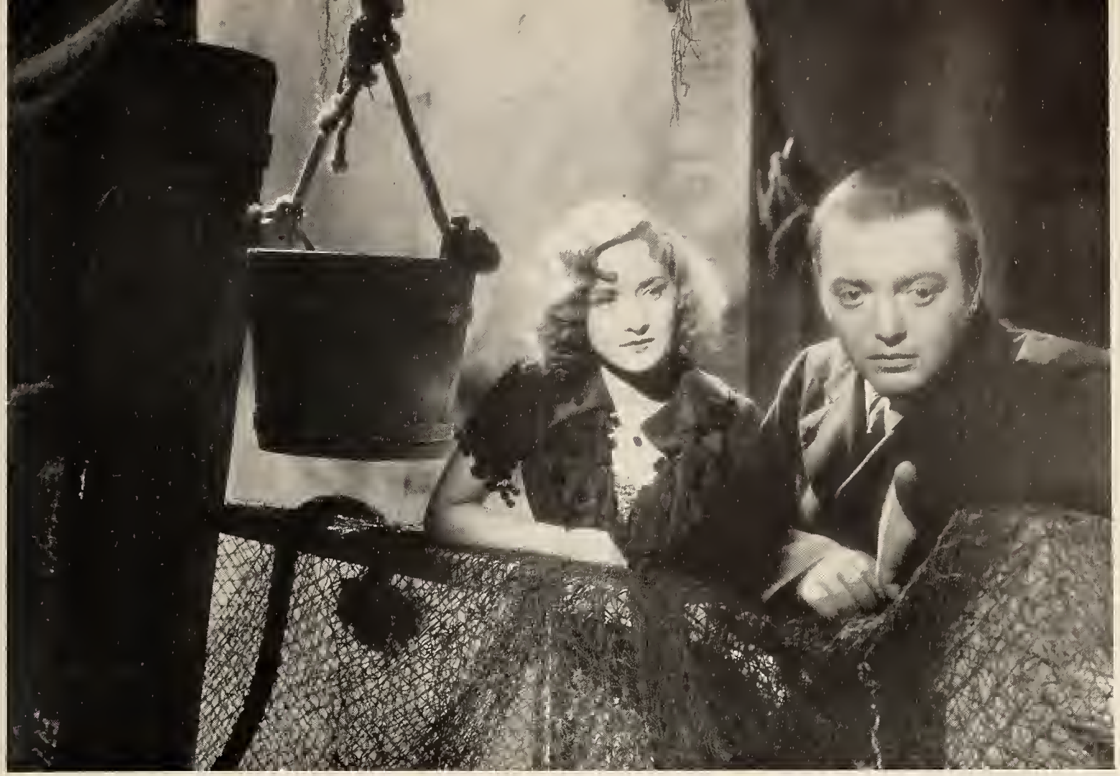
Then, of course, to go into more esoteric things, many beauty artifices are used. Hollywood is full of little tricks to make both its men and women beautiful. This is done, let me hasten to explain, not to fool the public, but merely to achieve romance and glamour, a commercial commodity as far as the film factories are concerned.

One star I know uses a face lifter in scenes where she wants to be young and gay. This face lifter is a simple device, although it gets results. A thin transparent patch is cemented in front of each ear. Adjustable rub-

[Continued on page 190]

Exotic illusion is a feature of "The Goldwyn Follies"

United Artists



Columbia Pictures

Lighting gives the emphasis and fits this composition

HIGHLIGHT AND SHADOW IN MOVIES

ALEXANDER DE CANEDO

THAT light is essential to the processes of movie making, few persons in their right senses would be disposed to deny. On the contrary, it is not uncommon for a writer on photography to grow practically lyrical in discussing the satisfying properties of light and its capacity to work magic in the silver salts of a film emulsion.

But the importance of light does not end there. It has functions of significance to movie makers, even in addition to its primary work of making a picture possible. Certainly it produces highlights and shadows, and these are vital factors in getting a pleasing picture on the screen. The reason is that, not only do these highlights and shadows give an illusion of depth, an effect of "body" in objects in the scene, but they also affect the composition. They may emphasize the center of interest and harmonize with it, or they may obscure the meaning of the shot and detract from it.

That is why one must consider light, indoors and out, not only from the point of view of exposure, but also from the consideration of getting a beautiful and well composed picture.

In monochromatic filming, the varying quantities of light that are reflected from a movie scene finally register on the screen in tones of black and white. Therefore, in a preliminary discussion of light as a factor in composition, we can think of it as producing relatively light and relatively dark areas on the screen. We are not concerned with candle foot power or lumens, but with whether we want a dark mass in one part of the picture or a lighter one.

Of course, out of doors, we cannot move the sun around, nor can we always move the subject, but almost invariably we can shift the camera angle, if we desire, and thus emphasize highlight or shadow or exclude a part of either. We have a simple working rule, gleaned from painters, to guide us; that is: *you can emphasize a light mass by a darker one, or vice versa.*

A picture with such emphasis has more strength and tells its story more pointedly than one that does not. For example, a shot of landscape and sky, taken without a filter, may be colorless and uninteresting, but, if the shot is heavily filtered, the white cloud masses will stand out against the dark sky. Immediately, the scene has more life and interest for us. Likewise, white buildings lost against a light sky can be emphasized by darkening the sky with a filter. In both cases, we simply contrast the light mass with the darker one of the background.

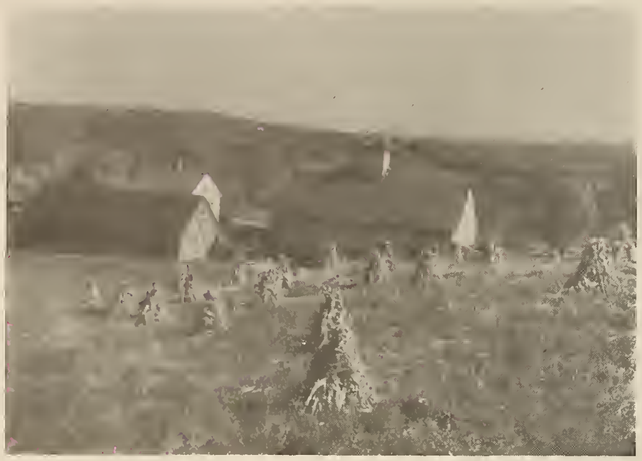
For this reason, a filter is a specific aid in balancing a scene, and it is often desirable to filter a scenic shot for no other reason than composition. Overcorrection, objectionable to some photographic realists, often creates an emphasis that makes the picture beautiful, whether scientifically accurate or not. In these matters, your feeling is a better guide in making an attractive movie than any chart of the range of film sensitivity.

The filtered sky filmed with a slightly upward camera angle gives a dark backdrop, sometimes ornamented with puffy cloud forms, against which lovely compositions of motion may be created. Numerous examples are included in the government propaganda picture, *The River*, created by Pare Lorentz.

In the contrast between the light and the dark masses, it is always the lighter element that receives the greatest emphasis, for the human eye is sensitive to light. It compels our attention, for it is by light that we see. So, we can emphasize the dominant element in a composition by lighting it in a higher key than the rest of the picture.

For example, in the scene from *Crime and Punishment* on this page, the mass of the girl's face, the center of interest, is emphasized by the lighting. This emphasis is very marked, in spite of the fact that actually the bucket is nearer the camera

These factors should be employed in composition



R. I. Nesmith and Associates

Gray days are flat because there is no dominant mass

and it occupies a larger picture area than the face. We see the girl first, and our attention is directed to her expression; next, we see Peter Lorre, while we become conscious of the bucket, pilings and fishnet last of all, for they are minor elements in the scene. Had they been given the greater illumination, attention would have been directed to them rather than to the important dramatic action of the movie.

But, then, because we have been following the story and because we realize the importance of the girl's reaction to what Peter Lorre has been saying, we should still make an effort to watch her expressions in spite of the inappropriate lighting. We should be conscious of the fact that there is something wrong with the picture—badly wrong—for the composition of the scene and its meaning would be in conflict.

One mass, be it a person, an object or a combination of either or both, must dominate the scene if the picture is to avoid this difficulty. Both linear composition and lighting should be planned to emphasize this mass to create complete harmony. Then the audience realizes that the scene has meaning and beauty.

When the Hollywood cameraman works out of doors, he takes numerous reflectors with him and even "booster" lights to concentrate and amplify the sunlight. This is not done merely to get good exposure or to kill shadows under hats; it has the purpose, perhaps more important, of creating highlights that will make the actors the dominant elements in the composition.

But, granted that he recognizes full well the desirability of this procedure, the amateur movie maker knows that he cannot cart reflectors and "booster" lights with him on his trip to Europe. No, indeed; he cannot carry them even to the golf club, for that matter. What is he to do?

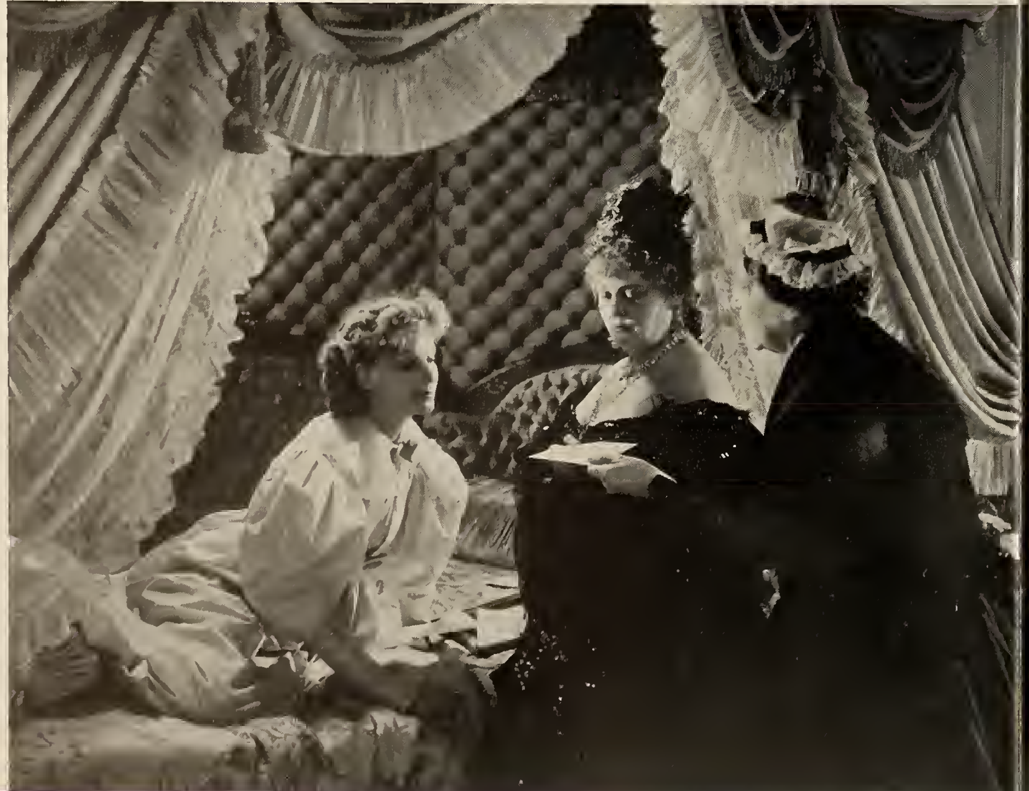
Obviously, he has the advantage of a dominant light from a single source—the sun. When he is shooting on clear days, he has highlights and shadows with which to play. Not being able to command the sun or to enlist a trucking service to handle reflectors, he must exercise his ingenuity in selecting scenes and camera angles that will give him dominant elements in composition that are emphasized by light through the happy operations of nature.

Of course, there are scenes which he would like to get that are not lighted thus, but, on any fair day, there is a plenitude of raw material that is lighted for emphasis, and it is just a matter of a minute or two of thoughtful observation to discover them. The millions of beautiful scenes that reach the home screens each year are assurance enough that there are no grounds for pessimism. For that matter, theatrical scenic, newsreel and short subject cameramen are in the same boat.

It should be clear, now, why gray days are in the bête noire of photography. Since the light, diffused and flattened by the clouds, does not produce evident highlights and shadows, pictures made on such days lack emphasis. It is difficult to make one element or mass in the picture dominate all others, and therefore it is not so easy to compose a beautiful and interesting shot. Everything is illuminated with much the same intensity, and light cannot help us to produce a center of interest. The color filmer has colors with which he can get emphasis, but the man working in black and white has not this advantage. That is why color pictures taken on gray days always are surprisingly good to one who has been accustomed to monochromatic shooting.

We have been taught to think that a picture filmed on a gray day lacks contrast. It does, in a sense, but the important thing is that it is likely to lack emphasis on a particular mass and that, therefore, it probably has no center of interest, which means that the composition is poor. The solution is to seek a strong linear composition, a definite triangular arrangement, for example, that will overcome the effect of monotonous tonality. Another way of attacking the problem is to look for scenes that include very dark masses. Smoke stacks, machinery, trains, the hulls of steamships, all [Continued on page 207]

Metro-Goldwyn-Mayer



● This pleasant, triangular composition is given emphasis by the illumination and the contrast between dark and light masses. The center of interest is the letter, which is highlighted against a dark background. Next in importance is Greta Garbo, dressed all in white, contrasting with the others.

A NATION'S LOBBY

WILLIAM M. NELSON

WASHINGTON. D. C.. has been called a great many things in the course of its existence as the capital of the United States.

It doesn't really matter what you call it, for it is not difficult within the city to find abundant evidence to support whatever adjective you choose to apply. Right now, for the purposes at hand, I am going to say that it is the most transient city in the United States.

Washington resembles nothing so much as a hotel lobby. For, while there are a great number of people always on hand, almost no one thinks of himself as a permanent resident. "Natives" of the city (i.e., those who were born there and have spent the better part of their lives within its boundaries) are about as rare as W. P. A. workers who vote a straight Republican ticket. Almost everybody's stay is dependent upon something. It may be the party in power, or getting in the lowest bid on the government door knob contract, but there is always a factor to limit or extend one's residence.

This uncertainty of its population is not the only peculiarity of the capital. Because its only major industry—politics—knows no depressions, the city is a prosperous one and has grown to be one of the most beautiful in America. The grandeur of its buildings, the dignity of its broad avenues and the lavish magnificence of its museums and galleries are infallible bait for tourists and a joy to the Chamber of Commerce.

It is not surprising, therefore, that, in Washington, somebody is always pointing a camera at something. The resident, uncertain of geographical changes, wants to have a visual memento that he can take along with him when he is removed from the seat of government, or which will gladden his heart of a long summer evening when he finds himself stationed in Pago Pago. And the tourist, the casual visitor to Washington, wants a film record of his trip—something to show the folks back home.

Washington is best suited to a movie camera. For *motion*—change, transition, impermanency—is the essence of the city. Pretty pictures are taken with still cameras, but only the continuous movie can capture its activity. If, however, your picture taking ambitions extend no further than the Capitol, Washington Monument and a cherry blossom or two, made from the conventional angles, let it be said right here that you cannot expect to make a very interesting film. For a movie of one building after another, duplicating shots which have for years glorified the nation's rotogravure supplements, will prove to be just about as exciting as a Senate filibuster.

Let it not be understood here that I, with an unpardonable lack of civic pride, am attempting to present, in an unfavorable light, the architectural beauties of the city that harbors me. The only point I am trying to make is that here, in one of the most photographed cities in the world, it is still possible to make a film that is, to use an overworked adjective, *different*. And the movie maker who plans a trip to Washington will do well to explore this possibility.

For example, a few uncommon shots of things and places not generally associated with Washington will enliven the film. You can get one of these at the railroad station. The average tourist, getting off the train, gets out of the station as fast as he can, in order to "see the city." Yet the Passenger Concourse, encountered just as you come through the gate from the train, is the largest room in the world, and statisticians (who love to play with improbable situations) have calculated that, on its floor, an army of fifty thousand men might stand with ease. It is lighted by a skylight, and on a moderately bright day you may be able to stop down to *f*/8 for a picture of the depth of the long (750 feet) room.

Another little filmed part of Washington is the waterfront. A picturesque portion of this is to be found in the southwest district, at the foot of Ninth, Tenth and 11th Streets, off Water Street. Here, on Washington Channel, which is a part of the Potomac River, are picturesque little wharves which have changed little since Virginian cannon from across the river boomed the defiance of the Confederate States. Here, at dusk, one can see small fishing boats returning to anchor with a day's catch, an occasional mast light swinging as they tie up. Facing the river are balconies of a few fashionable restaurants. One can film colored urchins singing and tap dancing below them and scrambling for the pennies thrown by the guests above. Here is the old, Southern, quiet, slow moving, non political Washington, and it is well worth a few feet of film. For atmosphere pictures

[Continued on page 192]

Charles Phelps Cushing

Washington—the transient center of North America

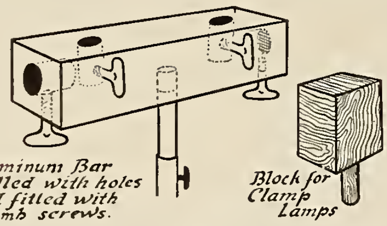
HOMEMADE CINE DEVICES

A collection of projects for the home mechanic

KENNETH F. SPACE, ACL

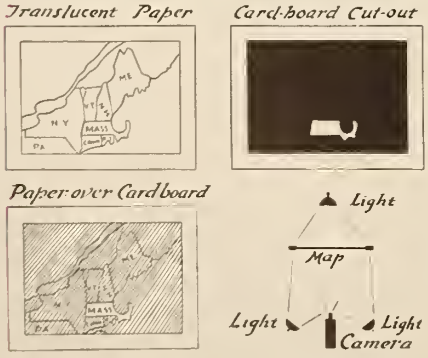
Multiple light support

A piece of square aluminum bar, about one inch by one inch by six inches in size, can be drilled as shown in the drawing to support a number of lights on one stand. The bar may be placed on any substantial stand simply by drilling a hole of the proper size to fit the stand top. The other holes, provided with set screws, serve to hold single reflector units in various positions. These holes should be about one half inch in diameter so that, in case the reflectors are fitted with rods, they may be slipped into the block. If spring clamp reflectors are available, one can make wooden pegs to insert in the holes in the metal block and then one can clamp the reflectors on the wood. A plan for the block and pegs is shown.


Aluminum Bar drilled with holes and fitted with thumb screws.
Block for Clamp Lamps

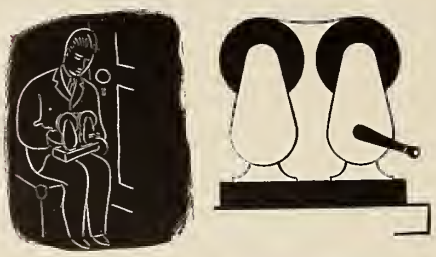
Map emphasis

One of the problems in animating maps is making a particular geographical area especially prominent so that it stands out from the rest of the map. It often is desirable to focus attention on a country or state to clarify a point that is being made in the motion picture. One of the best ways to achieve this effect is to draw the whole map on a translucent sheet of paper. A sheet of opaque cardboard or paper, the size of the map, is next provided, and an area in the cardboard is cut out in the same size and shape as the map area to be emphasized. The map is stretched on a frame and the cardboard placed behind it, with the hole directly in back of the area to be given special attention. Light the map in the normal manner and film it with slight underexposure to subdue details. A lamp in a reflector, placed behind the hole in the cardboard, will illuminate the map from the rear and cause a portion of it to stand out by transmitted light. The principles of this method are shown in the drawing.



Rewind for the dark room

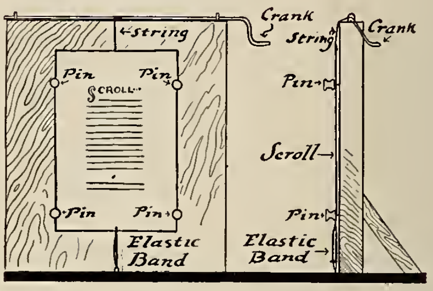
If one makes dissolves often, or does much double exposure or similar trick work, yet does not have a camera with a mechanism for rewinding film, some sort of dark room facility for the purpose is particularly convenient. It is awkward to juggle the spools of unexposed film in the hands, and the standard type of rewind is not very convenient for the purpose, either. I have found that the best solution is to buy a set of inexpensive rewinds and to mount them close enough together so that there is just room for the 100 foot spools to clear. This arrangement is light and compact, and it may be held on the lap easily.



Scroll title device

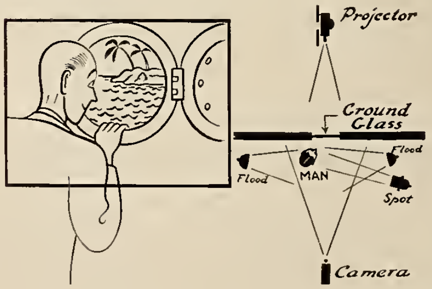
Recently a movie maker required a scroll title in a hurry and, not having one of the accessories available for this purpose, he made a temporary device that produced satisfactory results. The strip of heavy paper on which the title was lettered was placed over a smooth board, and two glass headed pins were stuck into the board on either side of the strip so that they would serve as guides to keep the title card in place as it was drawn past the lens.

One end of a piece of heavy wire was bent into a crank shape. The wire then was laid across the top of the board, with the crank protruding, and it was held in place by a couple of staples which permitted it to turn freely. One end of a string was attached to the top of the title strip and the other was fastened to the wire shaft, so that, when the crank was turned, the string would wind up on the wire and would draw the title along. One end of a rubber band was fastened to the bottom edge of the board and the other to the bottom of the title so that the tension would make the movement smoother. The scroll titles made with this arrangement proved to be entirely satisfactory.



Projected backgrounds

Rear projection, the system used by Hollywood to add natural backgrounds in motion to studio sets, is a tempting cine trick, and a number of amateur movie makers have tried it in spite of its considerable complexity. The method is to place, in the background of the scene, a translucent screen on which motion pictures are projected from the rear. The actors and set in the foreground are lighted carefully so that the motion picture image behind them will not be affected. While, by this means, Hollywood readily can do such things as adding a Paris street scene background to a shot of two actors actually on a studio set, it is not possible for the amateur to undertake such ambitious applications of the idea. Obviously, he would require a very large translucent screen and a projector of great power, while the proper lighting would be quite a problem.



The amateur can apply the idea best only on a very limited scale. For example, he might use it to represent a scene

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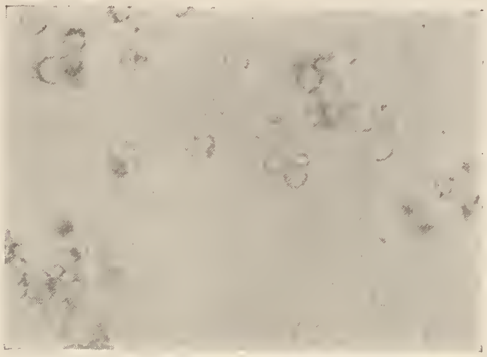
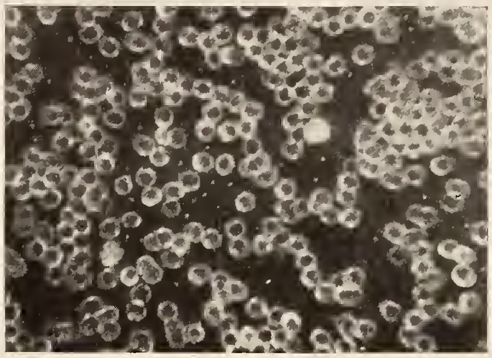
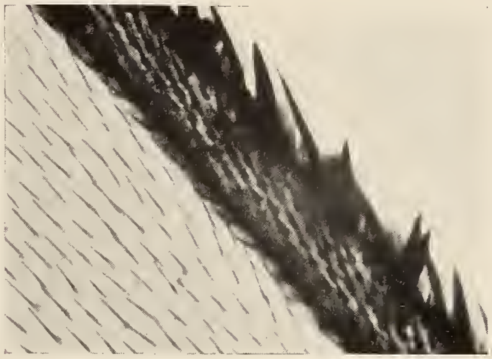
Frame enlargements of cine shots made with microscope by author



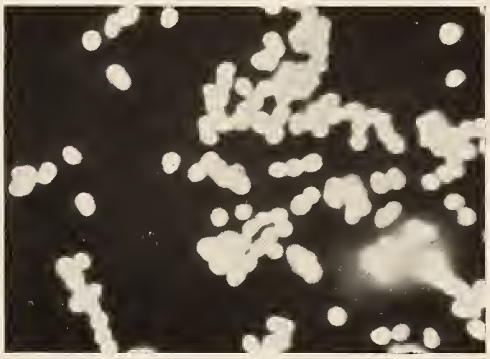
Subject: yeast; 4mm. objective; 10 times eyepiece; 2 inch lens on camera; supersensitive panchromatic film; 16 frames a second camera speed; illumination: No. 1 flood bulb screened with two sheets of ground glass.



Subject: blood with dark field illumination; 8mm. objective; 10 times eyepiece; 2 inch lens on camera; supersensitive panchromatic film; 12 frames a second camera speed; illumination: No. 1 flood bulb with no screening.



Subject: edge of the wing of a common house fly; 8mm. objective; 10 times eyepiece; 2 inch lens on camera; supersensitive panchromatic film; 16 frames a second camera speed; illumination: No. 1 flood bulb screened with two sheets of ground glass and with K2 filter below substage condenser.



Subject: spores of bread mold under dark field illumination; 8mm. objective; 10 times eyepiece; 2 inch lens on camera; supersensitive panchromatic film; 16 frames a second camera speed; illumination: No. 1 flood bulb with no screening.

TECHNIQUE OF MOVIES WITH MICROSCOPE

JOHN MAURER

IN an article in the March number of Movie Makers, I described an outfit suitable for taking motion pictures of microscopic objects. The purpose of the present discussion is to give the practical information about lighting and exposure which is needed in making pictures with this outfit, as well as to indicate a few of the many ways in which it can be used to produce beautiful and often astonishing revelations of the world of the very small.

In the outfit which was described, a beam splitter is used to divide the light from the microscope. It allows ninety one percent of this light to go to the movie camera, while sending nine percent to a viewing telescope in which the user sees, and by which he focuses, the object while it is being photographed.

From the fact that the light is divided in this ratio, one readily might infer that, for movie photography, we require a light source at least ten times more powerful than would be required for work with the eye. Actually, this is an understatement of the case. But, fortunately, we have in the flood type bulb a light source of convenient dimensions, which is more than powerful enough for most subjects. An easy way of handling it is to screw it into a desk lamp of the gooseneck type, which can then be bent to bring the bulb into just the right position in front of the microscope.

Good lighting is just as necessary in taking a closeup of a micro organism as in taking a closeup of a pretty girl, and should receive equally careful attention. For subjects that are to be photographed by transmitted light, there are three points to be observed. First, the image of the light source should be focused very nearly in the plane of the subject, either by racking the substage condenser up and down, or, in the case of microscopes which have no condenser, by the use of the concave mirror. Second, the image of the bulb should be made just large enough to give even illumination over the area being photographed. This is accomplished by moving the lamp nearer to or farther away from the microscope, keeping the condenser image in focus and centered on the subject. Third, the iris diaphragm which is mounted on the condenser, or under the stage of the microscope, should be closed to the point where the cone of light passing through the subject is just large enough to fill the microscope objective lens with light. This is the point just before one begins to notice that the closing of the diaphragm is cutting down the intensity of the light.

This third adjustment is of special importance. If the diaphragm is too widely open, more light will reach the subject than can be transmitted directly through the microscope, and the usual result will be a glare of diffused light which takes away much of the contrast of the subject. If the diaphragm is closed to too small an opening, the resolving power of the objective lens is diminished, and the image appears fuzzy even when it is in the best obtainable focus. Therefore, there is one proper opening of the substage diaphragm for each objective lens and subject, and it is well worth while

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DOWN ON THE FARM

BETH BROWN, ACL

YOU don't need actors and you don't need sets and you don't need lights if you make a film of a farm.

The hired man, the animals, the farmer and the farmer's wife are your actors. The fields, the trees, the hills and the sky are your sets. The moon and the sun are your lights. And your story can be the why of the rotation of crops or the how of raising modern day chickens. In any case, you will find that your farm can be made into a canvas that is thick with color and warmth and depth.

Maybe the farm you have in mind is just a little truck farm, but behind the pastoral scene is the story of a young couple who could not make a go of it in the big city. So here they are, moved out to the country, where they are happy raising squash and beets and kids galore.

Maybe yours is the story (as mine was) of a jaded "schoolmarm" out on the West Coast, who put her pennies and her dreams into an orange grove and is now getting a new lease on life in the heart of the San Fernando Valley. Planting the trees, their care, the odd method of community irrigation, the beauty of the blossom and bearing of the fruit, the annual visit of the round little red faced man from the fruit growers' association, to count the fruit on the trees and set a price on it, the picking and the packing—all made a story.

A farm, though, does not necessarily mean green things growing. It can be a chicken farm or, for that matter, an ostrich farm—or even an alligator farm tucked somewhere into the tip of Florida's big boot.

Do you live in Cuba? Then you have miles and miles of sugar cane. You have both the modern sugar factory and the primitive sugar mill. You have the picturesque planter and the colorful native.

In Central America, you have bananas. In Italy, you have olives. In France, you have vineyards. And in these United States, you have wheat and corn, cattle and fruit, silver foxes and oyster beds. You can take a dozen farms and make a single film or you can take a single farm and make a dozen films.

But don't take pictures only. Tell a story as well.

Let's say that you have picked out your farm. What is the story behind the scene? Is it a story of courage that fights the weather—of drought and dust storm, such as we have had in the southwest? Is it the story of loneliness, such as the sheep herder knows in the northwest? Is it the story of the chain gang that sloshes ankle deep in the rice fields of the south?

Next autumn's pork is spring's poetry to camera lenses

A farm need not be a placid thing. It can be a place for drama. But get your story first and tell it between, as well as within, the scenes.

No, you need not look wistfully toward far horizons. It can be a dozen acres close at hand. Is there a mortgage on the place? All the better! Is there a brook in the gully below? All the more beautiful!

Now, let's start with spring.

Get out your camera and catch all the signs. Yes, the ice on the river is beginning to crack. The rays of the sun are beginning to lengthen. Sam, the hired man, is out with his bucket of new paint for the old barn. Ma is setting out her rockers on the porch. The days are growing longer, stronger. The horses are frisky and the cow is bright eyed. Spring is in the air, and you can put it on the screen with scenes such as these.

Go into your scenes of plowing and then into shots of planting. Show the eager earth. Take some clever angles of deep furrows hungrily swallowing their seed. Make a picture of rain, of fat, brown buds on the apple trees, of the first young green leaves, of the first young green boughs.

Yes, cut in the brook that's down in the gully. Cut in any and all shots of all nature singing of spring.

Then, set your lens for summer.

Catch the tall wheat and the hot sun, the cat basking on the back steps, the beads of perspiration on the brow of the farmer. Dinnertime, outdoors and in—maybe a table is set out under the trees. Maybe dinner is a matter of munching out of a tin bucket. Show your horses at their oats, having their feed, too.

The summer is going, and it is now fall on the farm, harvest time, a busy time.

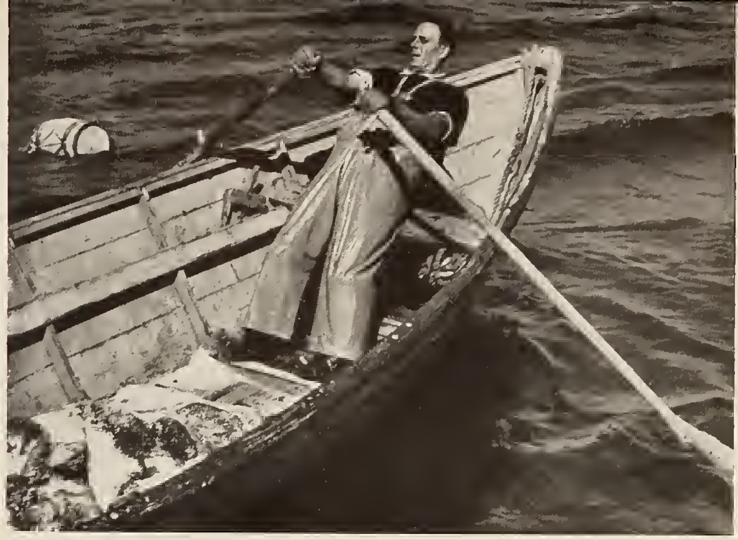
If it's fruit, show the laughing pickers both at work and at play. If it's oysters, show the scurrying boats. It it's wheat, show the giant harvesters. But don't show only the land. Show the people and their moods. Show life in and about the house, in and about the barn. Show the hired man and the hired girl and the "drugstore cowboys" of a

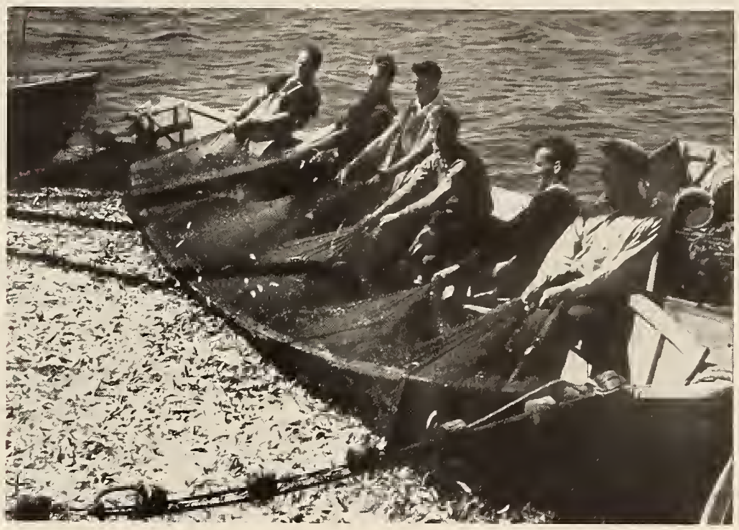
[Continued on page 198]

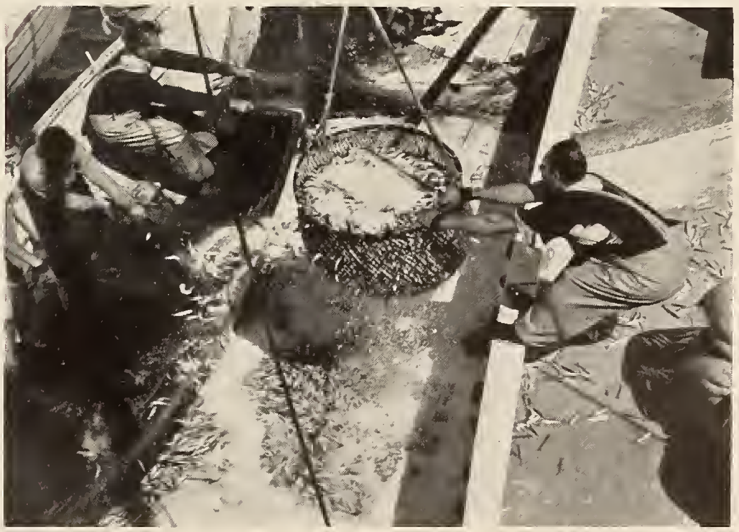
Hawes from Mansurs, Inc.

Where every cine prospect pleases and cameras smile

Photographs by
R. I. Nesmith







REALITY

These pictures of sardine fishing off the coast of Portland, Maine, represent a record of reality of the type that any movie maker can film. No unusual equipment is needed to make cine reports of real life such as this, and usually the logical order of the processes involved suggests its own continuity.

All that is required is sincerity, a desire to report life as it is and a willingness to spend a few weekends at the job. The photographer who made these "stills" tracked down an industry that many said did not exist near Portland, he arranged to go out with the "seiners" for the day and evening, and the rest was between himself and his camera.

Many pictures of this variety are made by amateur movie makers, and large sections of the most interesting products on the home screen are just such cine documents as this. Although one usually thinks of this type of film in connection with his own business and his own special interests, yet a good share of the fun of movie making is venturing into new fields and telling new things on the screen. Further, one can always see the significance and the drama of somebody else's labor better than he can see them in his own endeavor.

So hunt afield for the romance of reality: look for the ways by which men earn their living, and you will find vital movie subjects on every side. How do the people of your town or city produce the goods that the world needs? There is a topic for a composite film with diverse and fascinating material. But, remember, sequences must be specific to be interesting; general views of factories are not dramatic.

That now, in the 35mm. publicity and quasi educational fields, there is a fashion of using the word, "documentary," as a verbal bracket for any propaganda picture is beside the point. Amateur movie makers have recorded life as they have found it for over a decade, and, since they are not paid creators of public opinion, they can picture social facts as they are.

Henle from Black Star

No movement, but
yet a good scene
for a travel reel

MAKING MOTION MEAN SOMETHING

EPES W. SARGENT, ACL

BACK in 1895. William Holpin, an astute showman, took one of the then new motion picture projectors down to the Atlanta exposition in the expectation of sweeping up the midway. But, the first few days, the only reaction Holpin got was a protest from adjacent concessionaires that his ticket taker snored so loudly he interfered with their ballyhoos. The cashier stayed awake because she was reading a novel under the protection of the ticket ledge. People by the hundreds stopped to read the displayed newspaper clippings, but they passed on. Holpin got out and mingled with the crowd, catching a sentence here, a remark there. Next morning, he had a new sign in front of the concession.

It offered free admission to all and sundry, but, if the pictures really moved, the audience paid as they left the crude theatre. It worked. By the end of the week, he was "standing them out." Word got around that the pictures really did move. What Holpin discovered was that most persons "knew" that photographs could not move, so, in spite of all the newspaper clips, this must be just another lantern show with a new and fancy name.

In those days, motion was all the pictures had to offer. Express trains rushed along the track, fire engines dashed down the street, two babies squabbled over a bowl of porridge or the Lumière workmen left the factory, streaming through the gate for a Saturday half holiday. All motion, but, at that time, motion alone was sufficient for those who never before had seen a moving photograph.

Movement alone sufficed for about a year. Then they took to making little one and two minute comedies. A boy stepped on the garden hose, shutting off the flow of water. The gardener looked at the nozzle, the boy stepped off and the gardener took a ducking, so he turned the hose on the lad. A "belly laugh" in show business today, here was the beginning of slapstick comedies.

Gradually, the length was extended, permitting more careful development, until the one reel size was attained, which, in time, became the five reel feature. The greater possibilities brought into the business a more competent force of stage directors, and, by slow degrees, more restrained acting became the thing, reaching its peak shortly before the advent of sound.

Today, it seems as if the development of amateur movies were following along the same lines. Too many novice camera workers are still at the first stage. They feel that, if they make *motion* pictures, they must have movement all the time. Many of them have heard that every scene must contain action, and they follow that injunction implicitly. As heretical as it may seem, it is not necessary that there be movement in every scene of a film. On the stage, the value of an occasional pause in action or a temporary silence is well recognized, and likewise the static shot in a scenic film has its uses. There is something more in the motion picture than just motion. It is the association of scenes on the screen that tells the story and entertains the audience. Action is one of the tools that the film uses in presenting its story on the screen; it is not an end in itself.

Another error that the new filmer is likely to encounter is mistaking calisthenics for action. Sometimes, he gets his volunteer players to flail their arms like a Boy Scout practicing wigwag signals without the flags.

For example, the cameraman is making a shot of a beautiful landscape. He has been told that the introduction of human figures is helpful, if not absolutely necessary, so he impresses a couple of friends and sends them into the scene to act. They do—in the best "10-20-30" manner. Instead of strolling quietly into the scene and admiring its beauty—a silent invitation to the audience to do likewise—they walk briskly into the field and energetically point out the attractions of nature with large and imposing gestures. They indicate Mt. Vesuvius and the Bay of Naples with the same animation that they employ in locating Farmer Jones's red barn and his Jersey bull. They gesticulate so much that the spectator looks at them instead of at the beautiful scene which forms their background and the real reason for the shot.

It's all wrong!

Stage actors know that a single gesture on the part of a minor player may spoil a star's best scene by distracting the audience's attention. For a concrete example, we made a war picture at Lubin's. Harry Coleman, one of the comedy stars, was cast to play a brief bit as a courier who brings the bad news to the General. He entered, saluted smartly, and the General opened the envelope. The director transferred his attention to this action, and it was not until he

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When movies move, they
must move to a purpose

Waves are heavier
and more impressive
shot in slow motion

Porter Buck from R. I. Nesmith and Associates

USING VARIABLE CAMERA SPEEDS

This cine device appears to make you time's master

JACKSON M. HACKETT

THERE it was, a shining new camera, resplendent in its multi speed pride. I bought it, paid for it and carried it home, and now it was up to me to get my money's worth. I must admit that, to begin with, I did not know much about what camera speeds could do for a movie maker.

First, I read the camera instruction book and then I looked up all the other information that I could find on the subject. Finally, I was able to crystallize my ideas with the thought that camera speeds simply control time. We cannot do it in real life. but we can do it on the screen, because a camera speed slower than normal condenses time and one faster than normal expands it. For example, a speed of eight frames will compress the time required for the action by making the motion appear twice as fast as normal. On the other hand, a higher speed, such as thirty two frames, slows the movement in the scene and makes the time element twice as long.

The next point that became obvious is that camera speeds not only affect the time element on the screen, but that they also affect the time of exposure in the camera. Since my only speed below normal was eight frames a second, or half speed, I began to explore its possibilities. It seemed to me that my chief reason for using this slow speed would be to increase exposure. Since my camera, like most others, exposes a single frame of film for a thirtieth of a second when the camera is running at the normal speed of sixteen frames, it is plain that, if the camera runs at half this speed, the exposure time would be twice normal, or one fifteenth of a second. From still camera experience, I knew that this gain in exposure would be equivalent to a diaphragm opening of one stop wider. This additional exposure is well worth having on occasion. My camera has an *f*/2.9 lens, and so, by using the diaphragm wide open and a camera speed of eight frames, I can obtain approximately the exposure equivalent of an *f*/1.9 lens.

It is true that the half speed has certain disadvantages, for it doubles the speed of the motion of subjects on the screen, but I decided that this did not always constitute a problem. Of course, it made no difference in the case of still scenes, and, when I could control my subjects, as in the case of portrait shots, I could caution them to move very slowly. I found that my greatest use of this half speed feature occurred in indoor shots where things were more or less under my control.

I have often seen references to the comedy effect that one can obtain by filming action at half speed, but I don't think that this is going to appeal to my sense of humor except possibly on rare occasions. I think that we have all seen the method used on the theatrical screen to speed action during a furious comedy chase.

One other idea has always stuck in my mind, for, when I read it some time ago in Movie Makers, it seemed to be a very practical plan. It suggested the use of half speed for filming slowly moving objects, such as a ship leaving the dock. Such action often seems to be almost static unless one uses a means like this to increase the speed.

The two important cautions that go with half speed filming are: *be sure to compensate for the increased exposure* and *be sure to hold the camera as steady as possible.* The first will be taken care of easily if you remember to close down the diaphragm one full stop when you change the speed indicator. The second possibly is an even more important point, for, when

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Fairbanks from Black Star

A thirty two frame speed improves a waterfall picture

RECORDING A VANISHED CRAFT

Porpoise oil making is filmed for future years

ALEXANDER H. LEIGHTON, M.D., ACL

16mm. scenes by Alexander H. Leighton, M. D., ACL

How these shots in "Porpoise Oil" were made is told here

FOR many years. I had heard of the heroic exploits of the Nova Scotian Indians who used to risk the wild weather of the Bay of Fundy to capture porpoises for the sake of their oil. It occurred to me that this former means of earning a livelihood was worth investigating and recording on film before it had passed completely into the limbo of lost crafts. Here would be a documentary film. I thought, that might have both beauty and significance, and it certainly would offer sufficient action.

However, although I had spent considerable time in the company of the Micmac Indians. who had captured the porpoise and extracted its oil, I had never seen them hunting on the sea. because porpoise catching became extinct about the beginning of this century. when petroleum oils were developed and sold at lower prices.

So the problem was to find a former porpoise hunter who could tell me about the technique of the craft and who was strong enough to undertake his old profession once more. Finally, one afternoon, I found Matthew Pictou digging clams on the mud flats near Digby. Although he was seventy four years old, he still had good arms for a stern paddle, and, while the clams thumped into the basket, I attempted to worm my way into his friendship by means of pleasantries and a moderate bribe of tobacco.

In the evenings that followed, I sat beside him on the door step of his hut, and, with the aid of marks made in the dust by a twig, we planned the film. Matthew's wife, Mary, his stepson, Joseph Lewis, and the latter's family were also present and contributed ideas. Joseph Lewis was particularly helpful in offering practical suggestions and in acting as an interpreter when the old man's English was inadequate.

Since I wished to make a color film that would preserve permanently a dying craft, my primary interest was in accuracy; but this accuracy in its most liberal meaning included capturing the beauty of the land and sea as faithfully as possible. Here is the plan that was finally evolved. Opening scenes reveal the coast of the Bay of Fundy on a pleasant summer day, and a young Indian is seen looking out over the water from a cliff top. Adjacent is an Indian summer encampment, where old and young are making baskets, tending the fire, playing games, building canoes and whittling toys out of wood.

The Indian on the cliff top gazes intently at a spot in the bay, where a school of porpoises are leaping. He hurries through the woods down to the camp and urges an old man to come porpoise hunting with him. The latter agrees, picks up his porpoise spear and the two of them set off in a birch bark canoe far out into the bay.

Various shots give an impression of the coast, the open space and the sea, as well as of the Indians searching for the porpoises. There are several views of the porpoises approaching closer and of the Indians turning and paddling after them. The young man fires a shot and then, as the canoe slides up to the struggling animal, he transfixes it with his spear. The porpoise is passed back to the old man in the stern, who skilfully pulls it over the side without even tipping the canoe, much less upsetting it.

They rest for a moment and then return to the cove where the young man's wife and children come down to greet them. The porpoise is thrown out on the beach and is skinned where it lies. With the skin comes the thick blubber, which they carry, with certain choice cuts of the meat, back to the camp. and, while the blubber is hung up to dry, the meat is salted for eating. A day or so later, the blubber is cut up in inch cubes and boiled in a large pot. When it is cool, the old man pours it into a keg and carries it off to sell in a neighboring town.

He tries to dispose of it to the blacksmith and the tinsmith and finally takes it to a filling sta-

[Continued on page 194]

Horace Wilson of the Philadelphia Cinema Club in an editing coil

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Philly dines Nearly two hundred members and guests attended the second annual banquet of the Philadelphia Cinema Club, held recently in the Rose Room of McCallisters Restaurant. Featured on the evening's program was an address by League director Harold E. B. Speight, ACL, dean of men at Swarthmore College, who spoke on *The Place of Hobbies in Busy Lives.* On the screen were *Idle Days*, club contest award winner by A. L. O. Rasch, and *Guatemala Rainbow*, a four reel, 16mm. color travelog, produced jointly by R. W. Crowther, ACL, and Ripley W. Bugbee, ACL. The latter film was accompanied with sound effects and music via the dual turntable. At an earlier general meeting, H. B. Rockwell, jr., of the Weston Electrical Instrument Corporation, gave the club an illustrated lecture on the use of photronic meters.

Charles J. Carbonaro, ACL

M.M.P.C.
1ST AWARD
INTER-CLUB
CONTEST
1933

First award trophy of recent Metropolitan Motion Picture Club interclub cine contest

New York State Serving the communities of Binghamton, Endicott and Johnson City, the Cinema Club of the Triple Cities recently has been organized with headquarters at Binghamton, N. Y. First officers are Dr. Clifford Decker, ACL, president; G. K. Crandall, treasurer; Albert C. Schmidt, ACL, secretary. Serving with them on the executive committee are Dr. Raymond J. Bowen, Frank A. Johnson, Edwin H. Moody, W. E. Naylor, Irving K. Peck, John J. Sullivan and Walter Webster. On an early program following organization, the club heard from J. F. Wulfetange, jr., on the problem of exposure, and screened *The Land of Ultima Thule*, from the League's Club Library, and *China, Japan and Honolulu*, by charter member T. E. Darrow.

Eights in Oakland New in California is the Bay Empire 8mm. Club, organized with thirteen charter members and already grown to more than a quarter hundred. Donvan Smith, ACL, is first president, aided by Ronald Shattuck as secretary treasurer and Glenn Burks, ACL, as corresponding secretary. Elected with them on the board of directors are Dr. E. H. Anderson, ACL, A. F. Becker, ACL, and O. Rountree. Meetings are being held on second and fourth Wednesdays, at the Oakland home of Dr. Anderson.

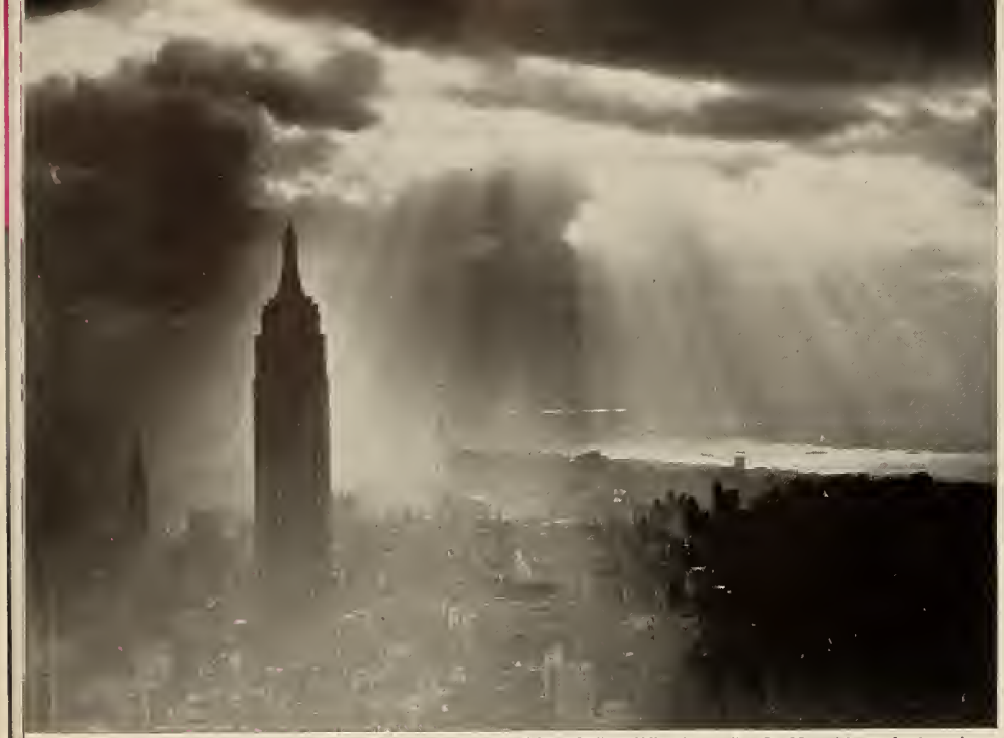
Contests in Dallas Less than a year old, the Dallas Cine Club, in Texas, already has completed one contest for members' films and is now in competition on a second. In its initial venture, the club limited entries to fifty feet of 8mm. or one hundred feet of 16mm. film, with awards going in order to E. Moss Brown, for *A Dog's Life;* Chester Glassley, ACL, for *Skippy;* George Nash, ACL, for *Betsy's Second Christmas.* The judges were Jack Rice, *Dallas News* photographer, and Lauren Marlow, a local photographic dealer. Cash prizes and handsome certificates of achievement went to the winners. The current contest will conclude in June.

North Essex Drawing from the townships of Belleville and Nutley, in New Jersey, The Cinemen Club already has enrolled sixteen members in the first few months of its existence. Meetings are being held on third Wednesdays, in the homes of club members. At a recent election, the following took office: William de Mars, ACL, president; Howard Stoddard, vicepresident; Everett Earl, ACL, treasurer; Homer Lyman, ACL, recording secretary; Everett Nestell, corresponding secretary. Serving with them as trustees are William Hunt and Walter Krumbeck.

Interclub contest Fifteen films, representing eight amateur movie clubs of the eastern seaboard, took part in a successful revival of the Interclub Contest, traditionally sponsored by the Metropolitan Motion Picture Club, in New York City. Top award went to Dr. Frederick Brock, ACL, of the Staten Island Cinema Club, for his film study, *Movie Bugs*, with Robert F. Gowen, ACL, running a close second for the Mount Kisco Cinemats, with *The Birth of St. Mary's*. Other high ranking entries were *Acadia in Maine*, by Frank Gunnell, ACL, of the Staten Island club; *Behind the Dial*, by Kenneth Bloomer and Robert Orr, jr., ACL, for Mount Kisco; *New England Holiday*, by Albert Watts, ACL, of the Amateur Cinema Club of Buffalo. The New York club, ofttimes winner in past years of the Interclub Contest, did not compete in this year's gathering.

Dayton data With more than eighty members and guests crowding its quarters at the Van Cleve Hotel, the Dayton (O.) Cinema League

[Continued on page 188]



Edward Ratcliffe from R. I. Nesmith and Associates

When you see a shot
like this, film it,
for the type is rare

THE CLINIC

FREDERICK G. BEACH, ACL

Neg pos 8mm. Occasionally, a League member asks for a source of supply for 8mm. negative film. As far as we know, there is none on the market, and there is little likelihood that any will be made available. The negative positive method is not well suited to the 8mm. width for several technical reasons. The negative usually produces a larger grain than reversal film, and the ever present problem of dirt and dust, while bad enough in developing and printing 16mm. film, is four times worse on 8mm. Besides these drawbacks, it is very difficult to get good registration and contact in an 8mm. printer. The few in use in laboratories are precision instruments and were made at great cost to insure accurate operation.

Sun rays It is not often that the movie maker or still photographer will have an opportunity to film a scene like that shown on this page. However, when the time does come, he may not have the faintest idea of how to judge the exposure. It is obvious on the face of it that nobody can possibly give very specific exposure advice without being on the spot, and then only if armed with considerable experience. However, in cases such as that represented in the illustration, one generally wants a rather heavy, dramatic effect, which would call for a fairly small aperture. This picture might have been made with ordinary 8mm. or 16mm. panchromatic film at sixteen frames with an opening of about *f*/11. If the sun had been more in evidence, it might have been necessary to stop down to *f*/16 and to use a filter. In some cases, a red filter would turn the scene into a most effective moonlight scene. When shooting color, a somewhat greater exposure should be given in order to register the various hues, for, while black and white shots of this kind depend on heavy, dark masses for dramatic effect, the color demands a greater exposure. Variations in exposure on a scene of this kind will produce anything from a deep moonlight effect to a full daylight shot, with the haze back lighted to give a halo like appearance. Localities which are likely to produce a light mist or smoky atmosphere are good places in which to portray the shafts of sunlight as they stream down through openings in the clouds. Color gives beautiful results in such shots.

Technical comment
and timely topics
for the amateur

New booklet A new forty page booklet, *Lighting Personal Movies*, published by the Amateur Cinema League, has been mailed recently to all League members who had requested previously that their names be placed on the list to receive all League booklets as published. Any member who has not already made this request may have a copy of *Lighting Personal Movies* by writing to League headquarters. The new booklet, illustrated with numerous diagrams and drawings, presents the fundamentals of lighting indoor amateur movie scenes. Details of lighting theory and application are clearly presented for the beginning as well as the average movie maker. Chapters are *Lighting Personal Movies, Exposure, Diffusion, Lighting Large Areas, Exposure Tables.*

Loss Movie makers are advised to check their insurance policies to make sure that cameras, projectors and other photographic equipment are included in the coverage. They should be sure that the policy provides complete protection, because photographic items bring good prices in the used market, and it seems that thieves are particularly attentive to high priced cameras and movie equipment. Special, all risk insurance may be obtained for movie and other photographic articles.

Splicing kinks Fresh cement is a highly important factor in making a good splice, and, although reasonable care in corking the cement bottle immediately after each application will keep the material in good condition, one can take further precautions by using a bottle with a ground glass stopper that has been covered lightly with grease. Some film cement is sold in such bottles, but, if your favorite brand is not, it is always possible to buy, at a drug store, a small glass stoppered container that can be refilled from time to time.

An old trick in scraping emulsion during editing is to work with a small emery board of the type sold for filing finger nails. It is cut at a convenient angle and is used as a dry scraper. Organizations that do a great deal of film editing will find that a small motor driven, circular, bristle brush, such as those that dentists use, will serve as an effective tool in scraping off emulsion for splicing. A deft touch of the high speed rotary brush, on the end of its flexible

[Continued on page 208]

FOCUS ON THE CHURCH

BENJAMIN F. FARBER, jr.

LONG ripe with the beauty of age and architecture, steadfast in social significance and ever characteristic of our spiritual integrity, the church is a film subject par excellence. It offers itself to the movie maker for films from both the personal and the impersonal points of view.

Easter presents an immediate opportunity with delightful filming possibilities. Opening your movie on a closeup of a group of Easter lilies, symbolic of the season, you might then cut to an interior scene showing the florists arranging the altar decorations. Since this is the time of religious rejoicing, the church will look its best for the occasion, and you should be able to get permission to stage the artificially lighted scenes either before or after the service.

Then, since Easter is the gala greeting of springtime, when we match the bright colors of nature with our own costumes, you will want to include pictures of your friends arriving for church, proudly displaying their new spring outfits. Long shots of the crowds coming out after church and glimpses of the colorful groups admiring the latest styles in clothes will complete your film and make it both a record of the season and a suggestion of your church's Easter service.

When we look at the church as a general filming subject, it immediately occurs to us that here is a thing of beauty, probably heretofore overlooked in our anxious search for color subjects or impressive activities in our community. Following this realization come mental images of church towers pointing skyward, vine covered stone walls, carved oak doorways, stained glass windows, laughing children in their "go to meeting best" and so on.

Treating the material in this objective manner, you have at your camera's service all the churches in town—a point to be kept well in mind. For is there not a poor section or a colored community in your city? Small, white, wooden meetin' houses will present excellent contrasting subjects, while the parsons and sextons—yes, the congregations themselves—will add life and human interest to what otherwise would be an architectural record.

For instance, contrast the organist playing the chimes with the sexton pulling a bell rope older than himself, both for the same purpose of calling people to worship. Or picture a group of high silk hats and then cut to a crowd of derbies shading colored faces which are grinning over bright red neckties. The result may not be congruous, but it will make sure fire movies.

But, before we leave this impersonal treatment, the question arises, how can we tie this material together—how can we obtain continuity? The answer, ultimately, must depend upon the specific subject matter and should be left up to you. However, several suggestions come to mind which might be helpful in determining this important item. Suppose that you take the film from a historical viewpoint; show the architectural progress of the churches in your city and point out along the way what effect, if any, this has had upon the memberships of the respective houses of worship. Or, you can take the material with especial regard for its social aspects, contrasting, as suggested above, the wealthy parish with the community that "lies across the tracks." Finally, it would be quite possible to sequence the film according to the activities carried on in each church—but this brings one directly to the more personalized treatment.

In setting forth to make a film review of your own church or of any one particular church, there are two general and important continuity rules to keep in mind. One concerns personalities, for there never was a church with life or meaning that did not have personalities to make it real. The other concerns the many parts, the many varied activities of a church, all of which contribute to the integral whole, but each of which has its own distinct place and part in the church's existence. To omit pictures of the Sunday School, of the Ladies' Aid Society or of the Men's Brotherhood is to tell an incomplete story.

A suitable introductory sequence might be in the form of a series of short shots taken from the highlights of the main body of the film. The point to remember in choosing these shots is to pick more or less symbolic clips which will indicate the outstanding activities of your church. For instance, you could use a closeup of the hymn, *Onward Christian Soldiers*, followed immediately by a glimpse of a [Continued on page 203]

Odie Monahan from R. I. Nesmith and Associates

Angles and action can be included in architectural shots

Suggestions for making religious cine records

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

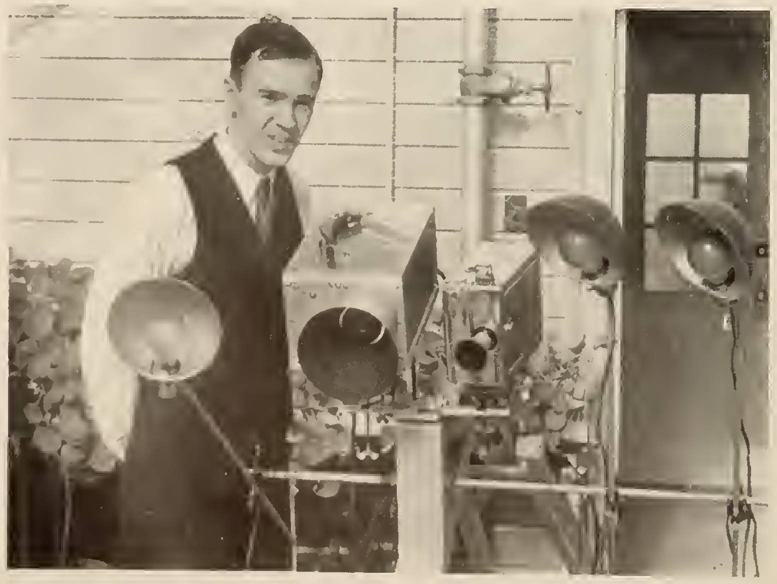
Spell-O-Tex Titling letters, sharply cut from sponge rubber composition, are the latest aid to the movie maker offered in this field. These letters and characters have the special feature of sticking firmly to any smooth, hard surface against which they are pressed. After the title is arranged and photographed in this way, the letters are instantly removable and are capable of being used over and over again. This new product is incorporated in the Spell-O-Tex Titling Set, which contains a standard letter font, mounted in a permanent file book, together with alignment gauge and plain title background. The letters are one inch high and may be had in silver, for reversal film shooting; in black, for direct positive titling; in blue, for color work. Manufacturers are Besbee Products Corporation, Trenton, N. J.

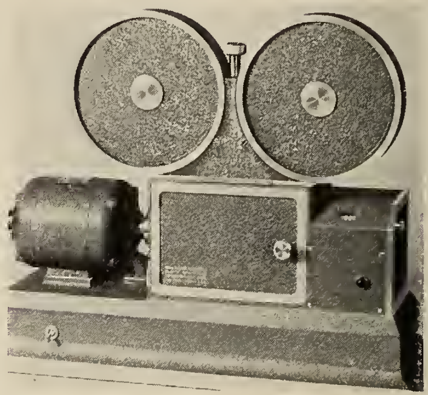
AAAAAAAAB
BBBBBCCCC
DDDDDDEEEE
EEEEFFFFFG
GGGGHHHH
HIIIIIIJJKK
KKK LLLLLL
MMMMMNN
NN NOOOO
OOPPPPO
QRRRRRRR
SSSSSSSTT
TTTTUUU
VVVVWWW
XXYYYYZZ
112233445
566778899
EASY
TITLING

Spell-O-Tex titling letters are cut from sponge rubber

Castle cartoons A new series of full length feature cartoons, all carefully selected, recently has been offered by Castle Films, Inc., 30 Rockefeller Plaza, New York City. Recently returned from an extensive European trip, Eugene Castle, president of the organization, states that these new cartoons were chosen especially to bring to the substandard field, for sale at regular Castle prices, the same modern examples of the art of animation which are now proving so attractive to theatrical audiences. A guarantee of the freshness and excellence of these subjects is the fact that they are animated by Paul Terry. In these cartoons, the regular policy of the company, to provide films particularly suited for home audiences, has been maintained. The first series consists of a group of six subjects: *Grand Uproar, Beanstalk Jack, Holland Days, Rip Van Winkle, Just a Clown* and *Pandora*. These new subjects may be had in 16mm. sound or silent and in 8mm. silent versions. The silent films are made fully effective through the use of titles. All are sold at standard Castle prices.

Plant growth study found in Pathegram News Digest No. 3





Berndt-Maurer 16mm., direct, dual system sound recorder

Thos. Cook advises In direct response to the large number of movie making and photographic amateurs who film their travels —and who travel to film — the famous firm, Thos. Cook & Son - Wagons - Lits, Inc., has pioneered in retaining a photographic counselor, whose aid and advice will be placed at the service of all accredited clients of Cook's. By a fortunate selection, the technician who has been appointed to this post is Frederick F. Watson, a pioneer figure in the 16mm. field. His intimate knowledge of photography, and of substandard filming in particular, is especially valuable in the new consulting service which is to be placed at the disposal of Thos. Cook & Son's clientele. Mr. Watson more recently also has become closely associated with film editing and planning problems. It is believed that this is the first time such a consulting service has been made available by any travel agency. Further details of travel service in all its branches, as well as travel filming opportunities, may be obtained from Thos. Cook & Son-Wagon-Lits, Inc., 587 Fifth Avenue, New York, N. Y.

Mini-Movies A clever adaptation of the "flip book" idea, whereby miniature photographs can be shown in motion by releasing rapidly the leaves of a pocket sized book under the thumb, has been worked out by Medo Photo Supply Corporation, 15 West 47th Street, New York, N. Y. With this device, known as Mini-Movies, any amateur may carry about, ready for instant exhibition.

[Continued on page 208]

PRACTICAL FILMS

The non theatrical movie as used for various purposes

■ In accordance with modern methods of dealing with traffic violators, the Grand Rapids Police Department, in Michigan, is planning to show movies of gruesome accidents resulting from drunken or lawless driving. These movies are now being made by Elmer F. Way, ACL, who is equipped with a specially licensed short wave automobile radio by means of which he is called to all accidents to obtain first hand pictures of their results. To these will be added films taken along city streets and country highways, showing careless driving and graphically pointing out causes of avoidable accidents.

■ Sun Valley, Idaho, winter paradise of skate and ski enthusiasts, is to be filmed by the Union Pacific Railroad in a publicity production that will be projected for ski clubs and sporting groups throughout the country. Although only one year old, Sun Valley has become famous for its natural beauty and facilities for winter sports, all of which will be incorporated in this film to be made by Vincent H. Hunter, ACL, chief photographer of the Union Pacific Railroad.

■ Complementing and continuing the theme of his recent film, *The Life of a Healthy Child*, Dr. David Bennett Hill, ACL, of Salem, Ore., has produced another one reel, 16mm. film, entitled *The Road to Health and Happiness*, which he is offering for sale to non professional groups. The major portion of the production is devoted to illustrating the correct ways of caring for the teeth, while other parts of the film concern helpful health activities among children.

■ A cooperative movie making project on community health activities is planned for five high schools in Cattaraugus County, New York. The purpose of the project is to educate secondary school students in health work through research and through the resultant picture of the various types of health assistance available in the county. The five participating schools each will take one major subject (such as sanitation, disease control and school medical services), conduct research on it, write its own film plan or script and then picture it on 16mm. film. Ruth E. Grout, ACL, director of Health Education Study of the Cattaraugus County School Health Service, is in charge of the entire project.

■ At Cornell University, the two reel Kodachrome study, *The Fountains of Rome*, is the first of a series of teaching films in preparation by Professor Edward Lawson, ACL, of the College of Architecture faculty. One time *Prix de Rome* scholar in landscape architecture, Dr. Lawson has lately revisited the Italian capital on sabbatical leave, during which holiday he exposed many hundreds of Kodachrome slides and many thousands of feet of 16mm. film. "Stills" and movies, employed interchangeably as the subject matter dictates, will now become integral and important parts of all his courses, embodying the League's long held belief that education's best teaching films will be made largely by its teachers.

■ To depict the tragic situations in life which make an orphans' home necessary, to illustrate the essential nature of the social work carried on by such homes and to create a general public desire to support them are the purposes of an 800 foot, 16mm. film to be made for the St. Louis Christian Orphans' Home, by J. Barbee Robertson, ACL, of Mexico, Mo. The large number of children who yearly seek admission to the Home and the many for whom the Home desires an adopting family are presented in the picture. It is hoped that similar movies will be made in the future, to illustrate the other social homes operated by the National Benevolent Association.

■ From Sister Sylvia, ACL, of Marywood College of Scranton, Pa., comes word that the Science Department of that institution employs motion pictures extensively in its teaching. It is notable that this convent has used educational films for many years and is now equipped with both 35mm. and 16mm. sound projectors in addition to a silent 16mm. machine and two still picture projectors. Its film library now numbers one hundred and twenty silent educational subjects, ten sound films and several thousand film slides.

■ In view of the fact that a majority of child deliveries in the State of Vermont are made in the home, H. Louderbough, ACL, and D. C. De Wolfe, both

[Continued on page 208]

An appealing study of wild life is a good film subject

Lynwood M. Chace

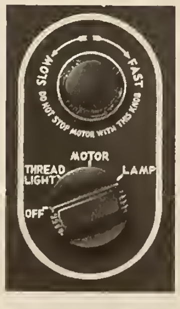
MEET KODASCOPE G
EASTMAN'S NEWEST
16 mm. PROJECTOR

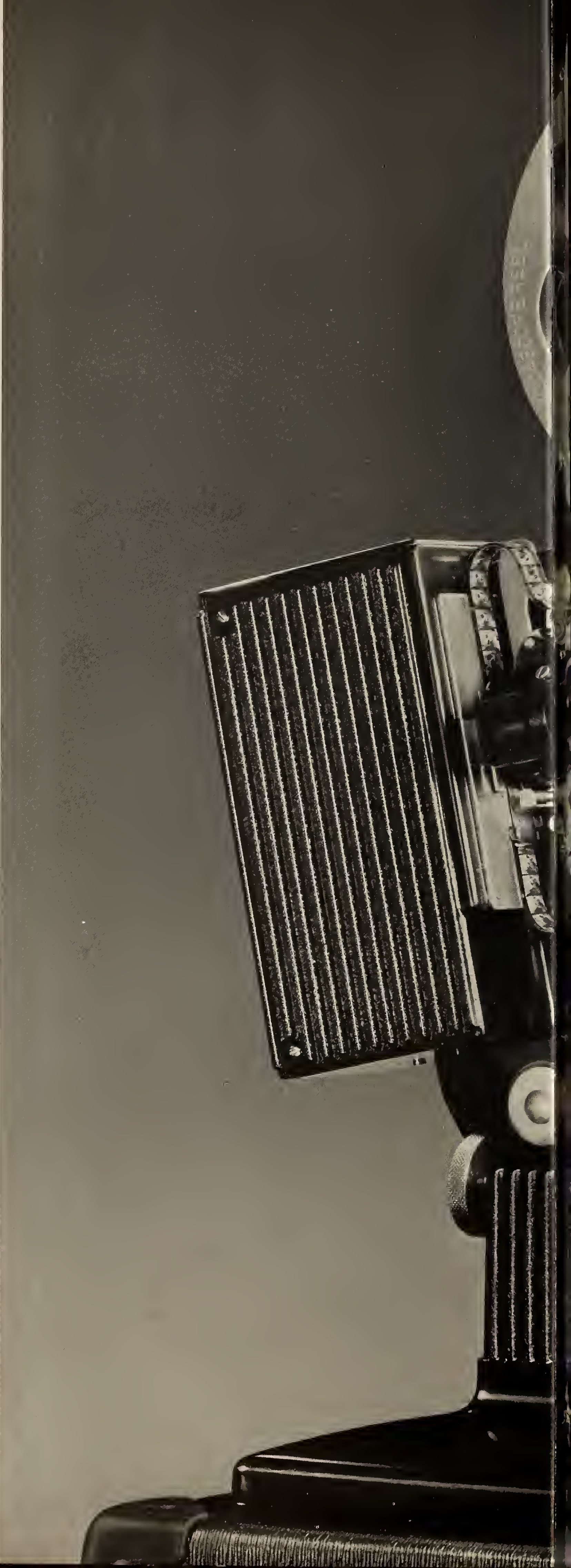
THE newest member of the Eastman family of Kodascopes, Model G, provides a new combination of projection advantages at a moderate price. Check the brilliance, versatility, convenience, and value of the new Model G.

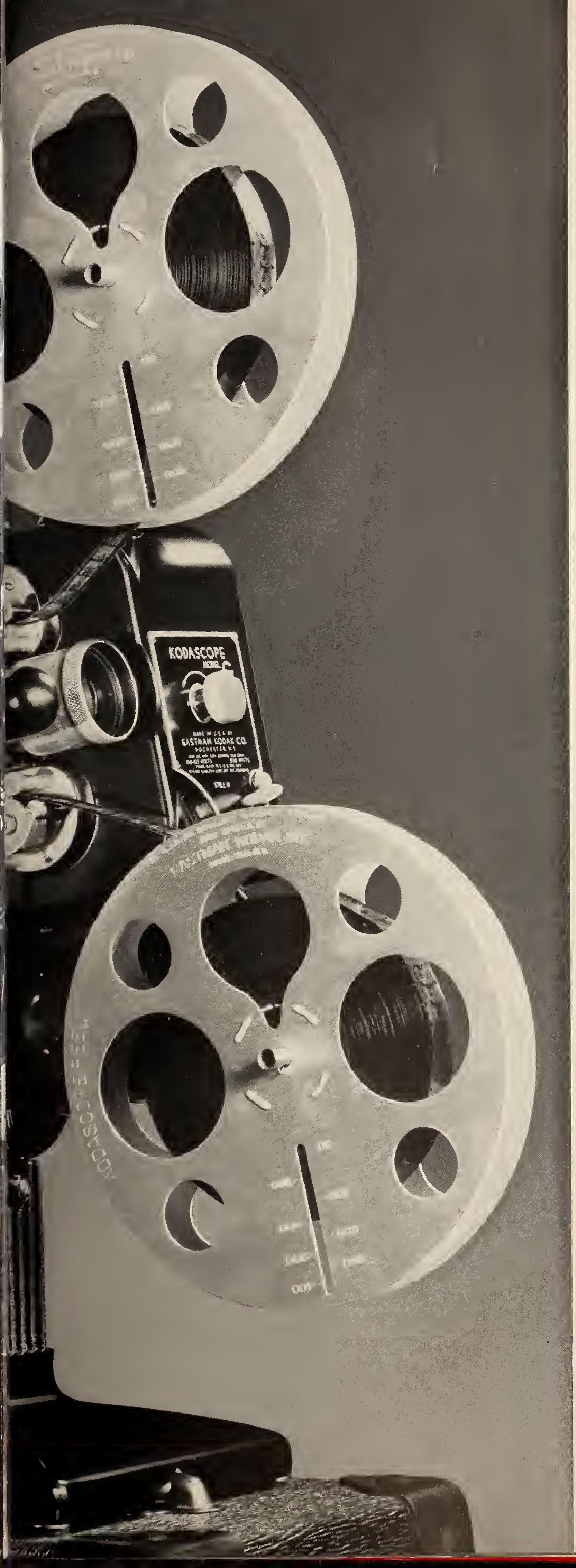
"TAILOR-MADE" PROJECTION Extremely important in the selection of a projector. The Model G is similar, in adaptability to widely different projection conditions, to Kodascopes Models EE and L. There are five available projection lenses: 1-inch *f*.2.5, 2-inch *f*.2.5, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5. And three projection lamps: 400-, 500-, and 750-watts. The new 2-inch *f*.1.6 lens, of a special formula, provides maximum screen brightness and unsurpassed screen definition of both black-and-white and Kodachrome—and is suitable for projector-screen distances of from 15 to 35 feet. Other lens-lamp combinations are available for "throws" from 10 to 80 feet—and screen picture sizes up to 8 feet in width. Only with "tailor-made" projection can you obtain the lens-lamp combination providing screen picture size you want—the screen illumination you need—to fit the size and type of your screen, and the distance from which you project.

SIMPLIFIED THREADING *A shielded pilot lamp which throws ample light on film sprockets and gate is a great convenience—no room light is needed. Movable clamps aid in easy threading—and a threading knob clears the film gate of pull-down claws for receiving film. Turn this knob—it is so shaped that you can tell by a touch when it is in position—and just slip the film in the gate. Another turn of the knob enables you to check your loops.*

A NEW FOUR-WAY SWITCH controls threading lamp, motor, and projection lamp. Turned from "OFF" to "THREAD LIGHT," that light goes on for threading; then to "MOTOR," which starts film mechanism and leaves threading light on for observing film movement; and to "LAMP," which turns on projection lamp, throws picture on screen at point at which you wish picture to begin, and automatically cuts off threading light. Turned back to "THREAD LIGHT," projection lamp is cut off and thread lamp supplies illumination for rewinding. You can put a reel on Kodascope Model G, thread, project, rewind and change reels without turning on room lights or flashing a blank light on the screen between reels.







"STILL" PICTURES By pushing a lever on the front of the Model G, the action may be stopped at any time during projection for the enjoyment of a single frame. The film is protected from overheating by a safety screen which automatically falls between the film and projection lamp.

REVERSE PROJECTION *Specially interesting scenes can be reversed for re-showing—and scenes can be shown backwards for amusing screen effects—without stopping the Model G's motor. A direction switch right above the four-way switch reverses the motor itself.*

RAPID REWIND With the motor in reverse and rewind lever pulled out, film is rapidly rewound on upper reel—without changing belts or shifting reels. Four-way switch at "MOTOR" and at "THREAD LIGHT" supplies pilot lamp illumination for rewinding, and cuts off projection lamp.

OILLESS BEARINGS *No danger of either dry bearings or excess oil as Kodascope Model G's bearings require no lubrication. There are only three oil holes—all together on top of projector—one each for the safety shutter, pull-down, and worm gear. An occasional few drops of Kodascope Oil are all that is needed.*

POSITIVE TILTING A new gear-operated tilting device located on Kodascope Model G's pedestal base provides positive control for raising or lowering projected pictures to screen position.

SPEED CONTROL *The speed of the Model G is regulated by turning a control knob on the rear of the projector. Normal speed of 16 frames per second can be checked by timing a mark on the upper sprocket which, at this speed, turns at the rate of two revolutions per second.*

COMBINATION FINISH Hand polished, durable black lacquer combined with crinkled black and polished chromium gives the Model G an appearance of exceptional beauty.

ACCESSIBLE PARTS *The projection lens, condensing lens, reflector, and film gate are all readily accessible and may be easily removed for inspection or cleaning.*

DUAL-PURPOSE CARRYING CASE The carrying case for the Model G provides space for the projector, connecting cord, two full and one empty 400-foot reels, splicing outfit, and an extra lamp. It has strong handle, spring lock and key, two spring catches, and reinforced corners. In addition to protecting the projector from dirt and damage, the top of the case and base of the Model G are so designed that the carrying case forms a convenient projection stand—no table is necessary.

PLUS *Exceptionally smooth, quiet operation . . . positive framing without releveling projector . . . lenses are all easily focused . . . Kodascope Model G operates on D.C. or A.C. 25 to 60 cycle, 100- to 125-volt lines.*

MODERATE PRICE This great Eastman-made 16 mm. projector, complete with new 2-inch *f*.1.6 lens and 500-watt lamp, is priced at $124.55. Dual-purpose carrying case, $12. See Kodascope Model G at your Ciné-Kodak dealer's.

EASTMAN KODAK COMPANY • ROCHESTER, N. Y.

Ciné-Kodaks, Kodascopes, and Ciné-Kodak Film are all Eastman-made, designed to work together, and backed by world-wide Eastman service.

Amateur clubs

[Continued from page 181]

has been forced to transfer its monthly programs, presented on first Tuesdays, to the Dayton Art Institute. Recent features have been a screening of *Yellowstone Journey*, a 16mm. color study, by Emory F. Creager, and a discussion of exposure problems, by A. L. Beedle, of Cincinnati. Newly elected officers are J. J. Ford, president; H. A. Bailey, vicepresident; P. C. Beach, secretary and treasurer. E. L. Horlacher serves as chairman of the membership committee, with Howard J. Smith in charge of programs.

Contest in S. I.

Two reels of 8mm. and four of 16mm. film competed in the recent contest for members' films conducted by the Staten Island Cinema Club, at St. George, S. I., N. Y. Cash awards were given for first and second place winners, taken respectively by George Smith, ACL, with *The Smith Brothers*, and Edward Wilby, ACL, with *Master Ace Goes to Town*. The judges were Arthur L. Gale, ACL, Frederick G. Beach, ACL, and James W. Moore, ACL, of the League's staff.

New in W. Va.

Starting with nine charter members, the Huntington Amateur Movie Makers, in West Virginia, already have engaged in a filming competition for the best 200 feet of 16mm. film, or 100 feet of 8mm., made within a two month period. The single award will be a new roll of color film. First officers of this new group are W. Marshall Martin, president; William E. Bowles, secretary treasurer; Louis L. Reasor, publicity director. Early meetings have been in the Governor Cabell Hotel.

In Walla Walla

Organized in 1937, the Walla Walla Cinema Club, in Washington, now has a membership of more than fifty, meeting on third Mondays in the local Elks Temple. Round table discussions of technical problems and clinical screenings of members' films are featured on each program, with a contest for the best club film of 1938 now under way. Present officers are Louis B. Romine, president; Gilbert Olinger, vicepresident; Julis A. Beck, treasurer; Edgar M. Thornton, secretary.

Form in Malverne

On Long Island, N. Y., still and movie camera enthusiasts in the Malverne community have organized The Camera Club, with a charter roll of ten members. First president is Malcolm A. Rogers, ACL, aided by W. V. Moore, as secretary. Early meetings have featured a screening of a three reel, 16mm. color film on the 150th anniversary pageant of Erasmus Hall High School, in Brooklyn, by William J. Stratton, ACL, and a talk on lenses, by a representative of Gillette Camera Stores, New York City.

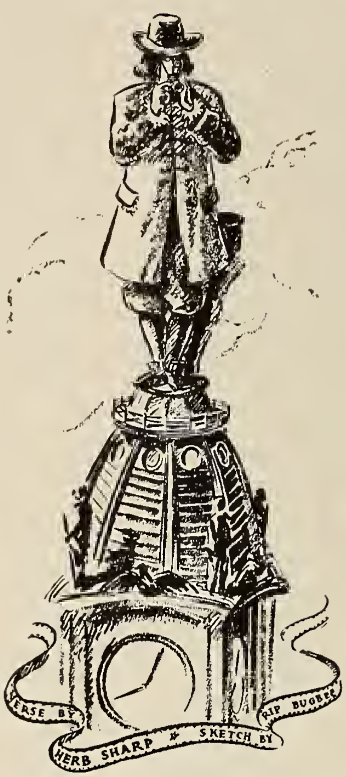

VERSE BY HERB SHARP ☆ SKETCH BY RIP BUGBEE

Illustration on program of Philadelphia Cinema Club

Oakland studies

Technical demonstrations of new equipment have been headlined at recent meetings of the Greater Oakland (Calif.) Motion Picture Club, according to secretary Raymond O'Connell, ACL. Among these have been presentations of the American Bolex combined 8mm. and 16mm. projector, the Eastman Sound Kodascope Special and an illustrated lecture on lenses by a representative of the Bausch & Lomb Optical Company. Featured member's film has been the Kodachrome study, *Migratory Water Fowl*, by Boyd Wilson.

Rockville serves

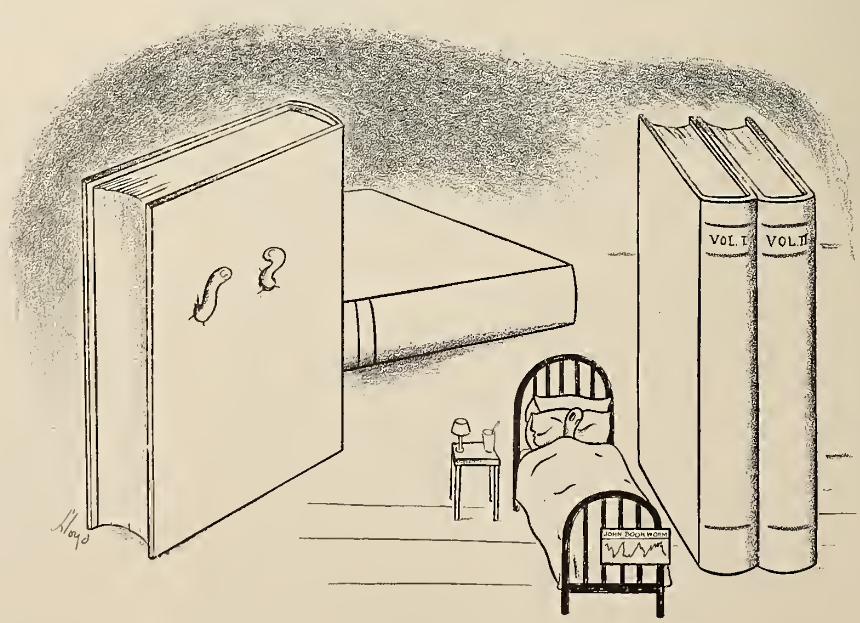
Packing the auditorium of Morris High School to capacity, the Rockville Cinema Club, in Rockville Centre, L. I., N. Y., recently gave a gala public screening of its two latest productions, *East Coast* and *Notoriety*, each a place winner in MOVIE MAKERS annual selection of the Ten Best films of the year. High powered projectors threw an image twelve feet wide, which was accompanied with music and sound effects via the double turntable. Proceeds of the screening, which is only the second public presentation given by the club in its five year history, were donated to the Rockville Centre Service Club, to further its program of welfare work.

Chase Bank cinema

Members of the Chase Bank Camera Group, in New York City, have heard recently from Sidney Moritz, ACL, producer of the Honorable Mention film, *Under Your Own Power*, and from Robert Hall, ACL, of the Bell & Howell Company, who spoke on the problems of good projection. Besides presenting his film, Mr. Moritz told the club some of the problems incurred in its filming and answered questions from the floor on general movie making interests. Current activity of this employee group is a contest for members' films.

Club in Clifton

Movie makers on Boston's North Shore will now be served by the Clifton Camera Club, recently organized in the



"He tried to eat his way through a film library."

Marblehead community. Francis Friddell is first president, with Norman Lynch, vicepresident, and Stewart Ireland, ACL, secretary treasurer. Meeting nights will be the third Monday of the month. A recent activity has been a club outing to Mt. Washington for picture making of the winter sports and snow scenes.

New in Allentown

Thirty five amateur movie makers responded to the organization call recently issued in Allentown, Pa., by Charles W. Grammes, ACL, and Warren D. Miller, general secretary of the local "Y", for the formation of the Y. M. C. A. Cinema Club. Lewis Buehler presided at the meeting, which appointed Walter Fritch, Roger Greenall, Dr. D. W. Freeman, A. M. Hollenbach, C. H. Gerbach and the Messrs. Grammes and Buehler to a committee for further organization plans. Projection feature of the first meeting was a screening of 16mm. commercial sound on film newsreels.

Club in Carteret

New in New Jersey is the Carteret Camera Club, a dual purpose group serving both still and cine interests. Twenty seven charter members have elected as first officers Dr. Joseph Wantoch, ACL, president; Benjamin Susman, vicepresident; John Ciernowicz, treasurer; Clarence H. Slugg, secretary. Early meetings have been held weekly, alternating between the two sections of the club's concern, but it is planned to settle on biweekly gatherings as soon as the group has rounded out organization business. First cine project is a film picturing the birth of the club, now in production under the direction of Dr. Wantoch.

Takes in Toronto

In order to give an actual demonstration of the problems of dramatic film making, selected members of the Toronto Amateur Movie Club, in Canada, recently have photographed an entire sequence of the club's production, *Murder at Midnight*, directly in general meeting. George Aldcroft was in charge of the demonstration. Projection features on late programs have included *Wings Across the Atlantic*, by S. F. D. Sampson, ACL; *Epics of an Empire*, by William Harris, ACL; untitled reels by Mrs. J. S. Douglas and Mr. Aldcroft.

Cleveland changes

The new and active club of movie makers recently formed in Cleveland, Ohio, under the leadership of Gordon B. Zellers, ACL, has announced a change in name to Cleveland Amateur Cinematographers, in deference to an earlier group in that city which had been known as Cleveland Cinema Club. First officers chosen by the Cinematographers are Jack L. Krapp, president; Carlton Hurt, first vicepresident; T. Milkerson, second vicepresident; Mr. Zellers, secretary and treasurer. With membership already past the mark of thirty, the club has under way a contest for individual films on winter sports, with prizes offered for the two best productions. *Cleveland Exposition* and *A Day at Home*, 8mm. pictures by president Krapp, have been featured on recent programs.

New in North Canton

Informality is the keynote of organization in the new North Canton (Ohio) Cinema Club, according to H. H. Sloan, first president and only elected officer. Meeting in the homes of its members, the club plans for a small but enthusiastic group, in which each member will play an important part. This policy already is in effect with the operation of a program schedule which makes the host of the evening the program chairman as well and responsible for all the features of his particular meeting. Following organization at the home of Mr. Sloan, members W. D. Trott and Ralph Spiker have carried on with gatherings devoted respectively to title making and filters.

Palmerton, Pa.

New in Pennsylvania is The Movie Club of Palmerton, now meeting informally in members' homes on the second Tuesday of each month. First officers are H. M. Cyr, president, with C. J. Oswald as secretary. Early meetings have presented discussions of camera equipment and clinical screenings of members' films.

Tacoma elects

Recently elected officers of the Tacoma Cinema Club, in Washington, have been announced as follows: Bernard D. Elliott, ACL, president; J. C. P. Skottowe, vicepresident; August von Boecklin, secretary treasurer. Dinner gatherings have been discontinued by this group in favor of regular evening meetings on second Mondays in the Tacoma Chamber of Commerce. Programs feature short talks by the members and the review screenings of their films.

The M. A. M. C. of River Park

Following partial reorganization, the Metropolitan Amateur Movie Club of River Park, in Chicago, has elected new officers as follows: Edward Egloff, ACL, president; Howard Marshall, vicepresident; C. O. Talbot, treasurer; Mrs. C. O. Talbot, secretary. Serving with them on the board of managers are Lloyd G. Miller, ACL, and W. L. Woebel. An active program is already under way, with weekly meetings on Wednesday, at 8:00 P. M., in the River Park Field House, of the Chicago Parks District. Late meetings have presented Arthur Wolff, ACL, in a demonstration of his many trick

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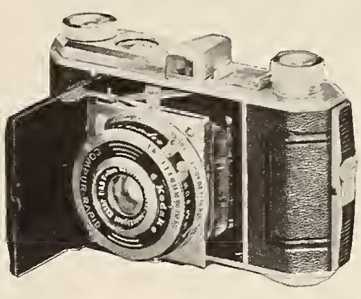

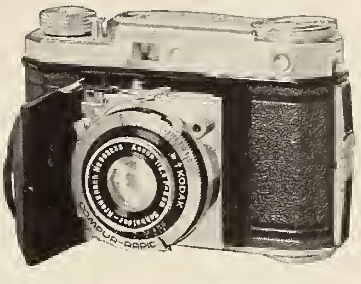

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titling schemes and other devices, and Robert J. Fallert, jr., of Almer Coe & Company, in a discussion of advanced filming problems and their required equipment.

Films in Boston *Pinch Hitter* and *Architecture and Fine Arts,* from the League's Club Library; *King of the Rails* and *Conquest of the Cascades,* 35mm. industrials from the General Electric Company; 16mm. sound on film, by Herbert Worthley, ACL, and *Italy and Switzerland*, a 16mm. Kodachrome travelog by Joseph C. Reynolds, jr., have been highlighted on late programs of the Boston Cinamateur Club, in Massachusetts. John A. Olsen, ACL, is the new secretary, replacing the veteran scribe, Albert Genaske, ACL.

Orange entertains Meeting in the home of their president, William T. Vanderlipp, ACL, members of the Cinema Club of the Oranges, in New Jersey, recently have entertained their wives at a screening and party staged exclusively for them. Featured on the program were three films by the Reverend C. A. Platt—*Nova Scotia Fishing Fleet, Life in Nova Scotia* and *Newfoundland.* This group's joint production, *Redesigned for Living*, publicity film for a local hospital, has been receiving wide and successful reception throughout the State, according to *Tempo*, club newsletter.

Party in Pa. In Norristown, Pa., the Amateur Cinema Club entertained recently at its annual Ladies' Night with a successful dinner and gala screening of films, reports secretary E. W. Mullison. Featured on the screen were *The Amateur Advance*, the historical résumé of amateur movies prepared by the Amateur Cinema League, and *Prizewinner*, by J. Kinney Moore, ACL, a clever photoplay which has lived up to its name in many recent national filming contests.

Talks in Trenton Members of the Trenton Movie Makers, in New Jersey, have listened at late meetings to Joseph Weber, of the Dupont Manufacturing Corporation; Frederick G. Beach, ACL, League technical consultant; H. Paul Kelley, district representative of the Eastman Kodak Company. Mr. Beach addressed the club on *What's Wrong with our Movies?* and followed his discussion with a review of members' films.

Lights for Tel Cam Indoor lighting problems and instruction have engaged the attention of members of the Movie Group of The Telephone Camera Club of Manhattan, ACL, at late gatherings, according to *The Filter*, club bulletin. Former group chairman, Philip J. O'Toole, led off the study with a demonstration and discussion of fundamental lighting setups, which were in turn photographed by the members. At a following meeting, these films were screened for study and examination, in a clinical review guided by Charles J. Carbonaro, ACL, as guest speaker. Mr. Carbonaro followed with a discussion on lighting for indoor Kodachrome, illustrating his points with some of his own late reels.

Chicago carries on Tinting and toning, filters and their uses, the operation of photoelectric exposure meters and a visit to a theatre projection room have been among the recent features on the weekly programs of the veteran Chicago Cinema Club, ACL, now well into its fourth hundred of meetings. Late screen presentations have headlined a three part study of *Western U. S. Beauty*, compiled from the films of Arthur Josephson, Dr. Richard Chesrow and C. B. Robertson.

Police picture Premier screening of *Spare the Evidence*, an educational study of police technology produced by members of the St. Paul 16 and 8 Cine Club, for the St. Paul Police Department, was held recently at that city's Commodore Hotel, with Chief of Police Clinton A. Hackert as guest speaker. Mr. Hackert, himself an enthusiastic movie maker, is also a member of the club. In charge of this production were club president Howard L. Hanson, ACL, and A. O. Olsen, chief cameraman. The completed film is now being used in regular instruction to rookies by the city's police officers.

Stars from human rushlights

[Continued from page 170]

ber bands, anchored to these patches, are shortened until the face skin is drawn tight. They are worn all day.

This face lifter is used to pull the sags out of the skin under the eyes and generally to make the face seem more rotund. It is used by even the younger players, to make their faces conform to the character being depicted.

Other methods are used to pull the skin so that the eyes will seem larger or more exotic. A small clamp is anchored to the hair at the temples on each side of the head. Rubber bands fastened to each of these clamps are adjusted to pull the skin around the eyes to the desired position. The rubber bands are, of course, hidden in the hair. From the outside of the industry, such artifices seem ridiculous, but, in the industry, it is just another tool that makes results.

Some stars wear higher heels on their shoes, and that applies to male stars, because, if they are to thrill the fans, they must always be a few inches taller than the actresses cast with them. Some of the shorter males must stand on boxes in the closeup love scenes. Of course, the audience does not know this, for, in the longer shots, the short male can be made to seem a bit taller by carefully selecting camera angles.

Practically all female movie stars wear false eyelashes. While some eyelashes are made to be applied in strips, many of the stars higher in the cinematic orbit use false eyelashes in which each individual hair is anchored into place with a transparent rubber cement.

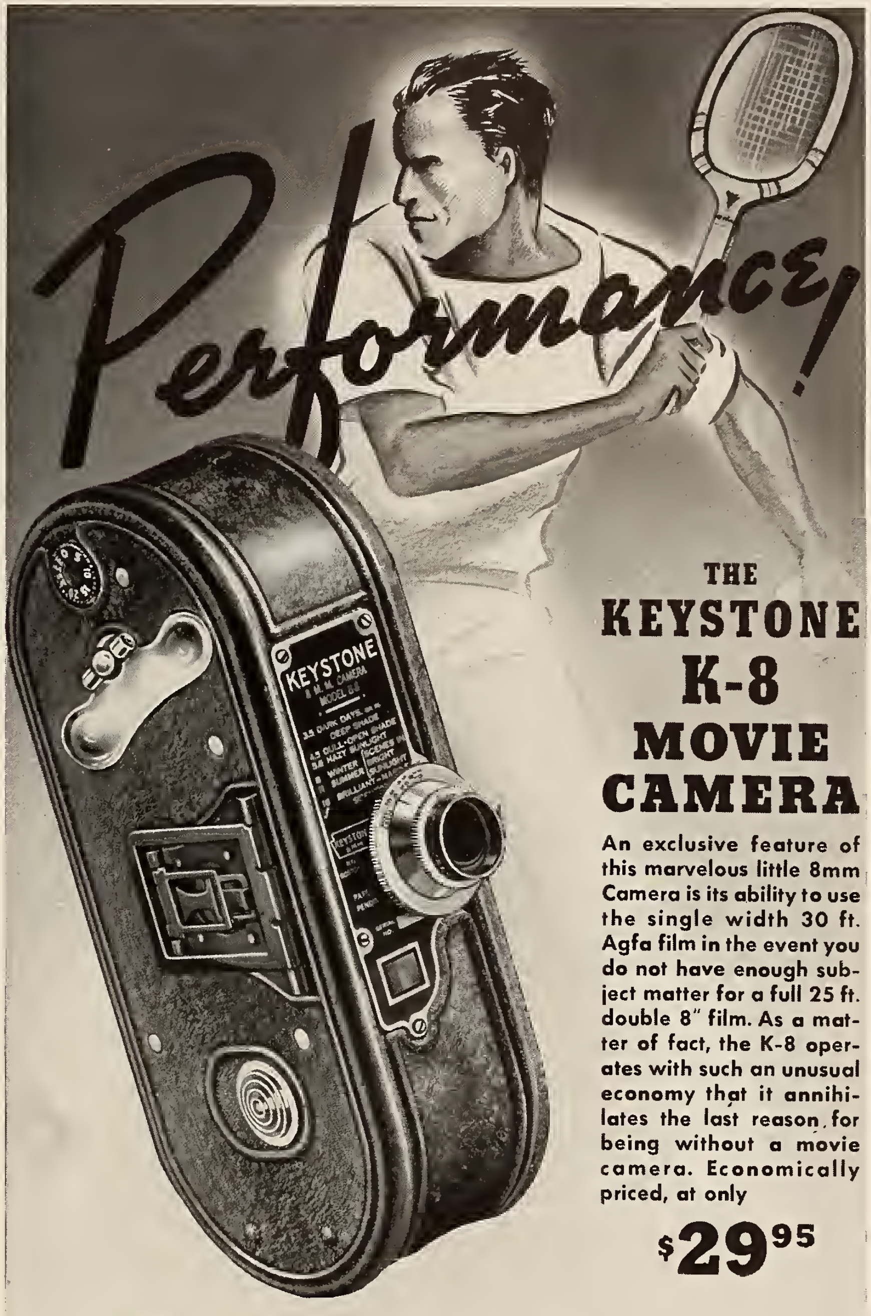
The forehead and temple hairlines are artificially "formed" according to the type classification the player is supposed to represent. An intellectual type will have one kind of hairline, while another star will be given another. More than that, often it is desirable to alter the hairline to fit the shape of the star's face so that nothing will detract from her beauty on the screen. This work is done with electric needles that are inserted into the hair follicle to kill hairs and thus create a new contour.

Many of the stars, both male and female, wear rubber girdles to improve the waistline. A heavy gum rubber that does a lot of holding is used.

Less mechanical methods, such as casting, often add charm to a player. A blonde seems more blonde, and incidentally more vivacious, when cast with a lot of brunettes. Quite the same effect is used in connection with settings. A setting for a blonde Carole Lombard may be constructed either to make her stand out or seem more subdued in contrast, all according to the dictates of the script. Similarly, a setting for a love scene is not strong or colorful, but quiet and relatively inconspicuous, so that all attention will go to the lovers.

"Corrective makeup," a term introduced by a Hollywood makeup artist, comprises another method of manufacturing glamour. It means that the shape of the star's face is altered artificially by makeup to conform to the standards laid down.

For a gay personality, the lips have a provocative upturn at the end. If the actress is to be represented as more severe. her lips are made up straight and less full. The same type of thing is done with other features, such as the eyebrows and eyes. Innocent types must have larger eyes than those in more worldly rôles, and the same principle applies to the face contours. If the star is to play a stern part, her naturally round features are made a bit more angular by "corrective makeup." The effect is gained by modeling the face with light and darker shades of makeup. A patch of lighter colored makeup on each jaw, for example, makes for an effect of more determination, by causing the jaws to seem more prominent. If, however, in the next sequence, the script calls for a softer characteriza-



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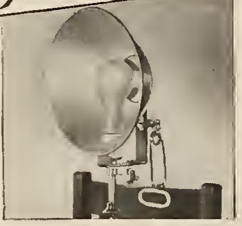

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tion, the makeup artist goes to work to tone down and soften lines.

The "corrective makeup" even goes so far as to improve and alter the contour of the face to get desired effects. For the camera, it is simple to make a large nose seem small, or vice versa, by using false makeup shadows on its sides.

Manufacturing glamour is a big business for Hollywood, and it seems to be successful, because a recent estimate indicates that over 77,000,000 persons go to the movies each week. But, unless he wants to equip himself with all the baggage of a beauty parlor, and then some special features in addition, the amateur movie maker will have to catch the 77,000,000 some other way!

A nation's lobby

[Continued from page 173]

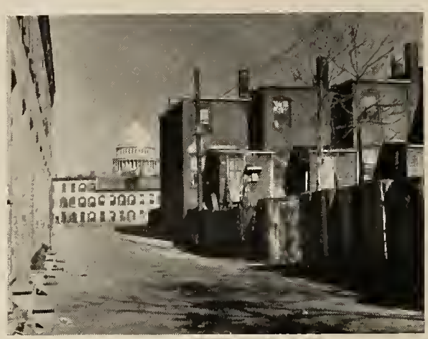
at dusk, a speed around $f/1.9$ is suggested.

Perhaps you have a certain amount of social consciousness and like contrasts. If so, you may be interested in the slum sections of Washington. One doesn't generally associate the Capital City with squalor, but it is a fact that in Washington are slum districts which may be numbered among the worst in the United States. Some of these, in the very shadow of the Capitol Building, are located in the southwest section, on Second and Fourth Streets and between D and H Streets; here, an effective shot can be made of a ramshackle alley, with the dome of the Capitol visible in the background. This, again, is a Washington that few tourists see.

The Capital City, too, has its push carts. They are not so poor or extensive as those of New York or Chicago, but here, nevertheless, and little known. They will be found on Eighth Street, between E and F. A block away, on Ninth Street, is the "honky tonk" section where cheap movies, burlesque houses and the like abound. This is the city's "West Forty second" and offers another opportunity to obtain atmosphere of a kind which the routine tourist misses. There are a few "bright lights" here which may be caught at night with a fast ($f/1.9$ or $f/1.5$) lens and supersensitive film exposed at half speed. Filming in color (unless it is under the marquees themselves) is not advised; the light is inadequate.

Here, then, are a few subjects to make your film of Washington different from the run of the mill tourist film. With these to diversify the reel, one may go after the Washington so well known by those who have never been there. It is my intention, even in this well trampled photographic rut, to offer a new idea or two.

Washington has no skyscrapers, and the best view of the city is to be had from the Washington Monument. An elevator, running half hourly from nine until four on weekdays and from twelve thirty until four on Sundays and holidays, will take you to the top at no charge. The city is spread out beneath you. To the northeast are the government buildings which form the famous "Triangle," the Department of Commerce Building, those of the Departments of Labor, Interstate Commerce, Justice, Post Office, the National Archives and the Bureau of Internal Revenue. To the east are the Mall (the area running due east and west between the Lincoln Memorial and the Capitol) and the Capitol Building. To the west is the Lincoln Memorial. To the southwest are the Potomac, Arlington Cemetery and the shore of Virginia. Northward, one sees the residential sections of the town and, in the distance, Maryland. One does well to use a red filter for scenes made from Washington Monument, and photographic possibilities are unlimited. Pictures of the Monument itself (made from the ground, of course) also can be very striking if one uses a medium yellow filter and has due regard for the light striking the sides of the structure.



Arthur Rothstein from F. S. A.

Camera angle of the Capitol that is seldom photographed

As you leave the Monument, go northward, across the park and out on 15th Street, to the Treasury Building. Here, looking down Pennsylvania Avenue, is Washington's most famous thoroughfare, with the Capitol at its end. This long shot may be worth a few feet and will, incidentally, make an excellent background for a title.

You will, of course, want the Lincoln Memorial. The best time to get this is in the morning. The Memorial is located in Potomac Park and is in a straight line with the Washington Monument and the Capitol Building. In the morning, the sun strikes the Daniel Chester French statue of Lincoln, which looks out across a long pool toward the Capitol. Using this pool as a mirror for the building and the statue is a suggestion. Also, a shot made in the afternoon *from* the statue, looking out across the Mall, has many possibilities. The columns themselves, and the colonnade, offer a field for all kinds of light and shadow shots.

For sheer architectural beauty, the following buildings are worth shooting: The National Archives, located at Constitution Avenue and Ninth Street; the best view is from the Constitution Avenue side; the Federal Reserve Building, Constitution Avenue at 21st Street (watch exposure here; the sun on the white marble is reflected intensely); the Supreme Court Building, located just in back of the Capitol, at the corner of Maryland Avenue and First Street. Across the street from this is the Folger Shakespeare Library and, in back of this, the Library of Congress.

Historically, you may want to get Ford's Theatre, in which Lincoln was shot. This is located at 513 Tenth Street, between E and F. Across the street is the house where Lincoln died. You will probably want the White House, too, for, while it is far from being a masterpiece of architecture, it seems to belong, if only summarily, in a film of Washington.

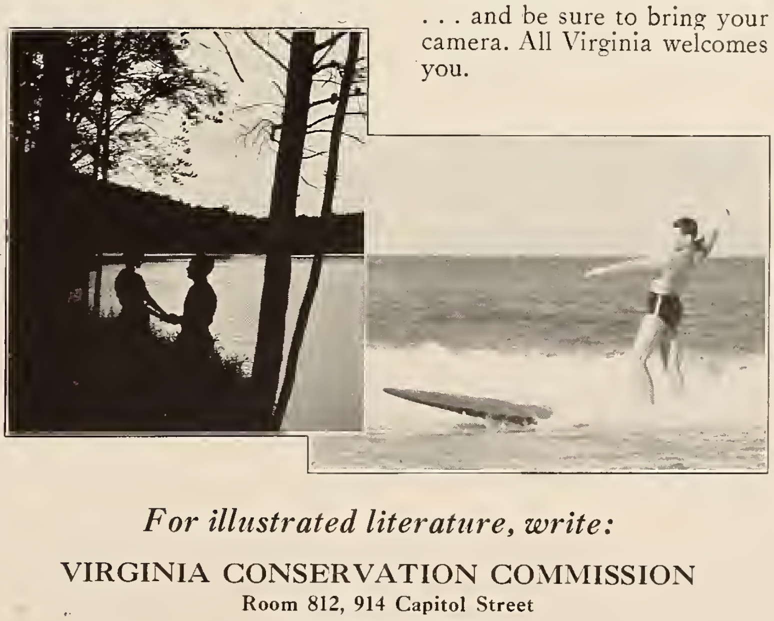
Getting out of town, there is, just across the Potomac via the Arlington Memorial Bridge, Arlington Cemetery. Here are the Custis Lee Mansion, an excellent view of Washington, the Tomb of the Unknown Soldier and the fields of war dead. The latter are strikingly vast, and this extensive quality can be shown by shooting from the level of a gravestone down the long rows; this will be much better than a trite panorama.

Mount Vernon, also in Virginia, is about thirty five minutes by bus from Washington. The house itself is open from nine to four thirty on weekdays, from one until four thirty on Sunday. A fee of twenty five cents is charged. Aside from the house itself, there is little there worth filming, and no interior shots are permitted.

Embellishing your film with a political figure or two will add a Washington flavor to it. Senators have their offices in the Senate Office Building; Representatives' offices are in the House Office Building, both on Capitol Hill. Congressmen come to work from nine in the morning on, and waiting, for an hour or so on the steps of one of these buildings with your camera, inevitably will result in a few shots of people of national prominence. Your own congressman, if you approached his office politely, might consent to pose for you.

A word about indoor shots. There are many exhibits and displays inside several of Washington's public buildings. These, however, are more likely to appeal to those with specialized interests. Space limits describing each in detail, but the parenthesized summation of the more outstanding exhibits will suffice to orient a movie maker who wishes to pursue them further. With most buildings, permission must be obtained, and the names mentioned are of those qualified to give it. The movie maker *with sufficient purpose in mind* should have no difficulty in obtaining permission and should secure much cooperation in the matter of using lights, etc.

(Running from the basement of the Capitol to the Senate Office Building is Washington's only subway, a little car that operates on a single rail between the two



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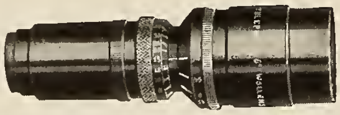

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Bureau of Fisheries' Aquarium (Commerce Building, 14th Street and Constitution Avenue) small live fish collection; permission, E. W. Libbey, Chief Clerk, Department of Commerce . . . Bureau of Standards (Connecticut Avenue at Upton Street) testing laboratories; permission from Hugh Boutell, Administration Building, on the Standards grounds . . . Department of Justice (Constitution Avenue between Ninth and Tenth Streets) crime detecting exhibits in Federal Bureau of Investigation; Thomas D. Quinn, administrative assistant to the Attorney General, Department of Justice, for permission . . . Department of Agriculture (12th and 14th Streets and The Mall) varying exhibits, some permanent, in various branches of the Department; also experimental farm in Beltsville, Md.; Joseph Haley, chief clerk of the Department authorized to give permission . . . Smithsonian Institution (The Mall) Smithsonian Museum, National Collection of Fine Arts, Freer Gallery of Art, all come under Smithsonian jurisdiction; see C. G. Abbot, secretary of Smithsonian . . . National Academy of Sciences (Constitution Avenue at 22nd Street) workable scientific exhibits; see Paul Brockett, executive secretary . . . National Archives (Pennsylvania Avenue at Seventh Street) where non current but still valuable documents are stored; see James Preston . . . Library of Congress (Capitol Hill); see W. C. Bond, superintendent of buildings . . . American National Red Cross (17th Street between D and E Streets) diorama models of war scenes in the museum in the basement and World War museum, containing several war relics; see Katherine Lewis for permission to photograph.

The foregoing is not intended for inclusion by the casual tourist. It is, rather, offered as a guide for those who have some specific purpose or purposes in mind and would wish to include in their film of Washington something close to their own personal business, activity or avocation.)

Making motion mean something

[Continued from page 178]

saw the picture in the projection room that he realized that, instead of standing at attention, as he had been told, Coleman was stealing the scene by trying to read the dispatch over the General's shoulder. The audience laughed, and the scene which had been intended to create the atmosphere of menace failed utterly.

It is not necessary to introduce violent action into every scene of a personal reel. To the contrary, it may well happen that a quiet scene will help intensify the more active moments to come. In one foreign made war drama, the climax was a battle. It was given a tremendous build up and had the audience gasping. Then, without warning, there was a cut to a shot of the homeland and the hero's mother placidly sitting in her garden. She did not make a single movement—just sat with folded hands. But, ten seconds later, the scene returned to the battle field, with the hero being wounded, and the effect was much more powerful because of the contrasting interlude.

Restrained acting serves another purpose. A young girl enters her father's library to discover his dead body on the floor. As the novice would direct this, the girl would fling open the door, let out a whoop, dash madly to her father's side, beat her breast, tear her hair and screw her face into a contortion of grief—all crude and "hammy."

Suppose, instead, that she enters the room slowly. She sees something (you do not know what), and her face is transfixed with horror. The scene shifts to the body and back to the girl. Her face begins to take on an expression of wondering horror as she goes slowly forward. The view changes to a larger shot of the body as she kneels beside the lifeless form, feeling for the heart beat. Then she raises her head, dumb horror showing in her face as she calls the others to come.

But, as some amateurs might stage the episode, it would look as if she had started to scream before she even opened the door.

Those quiet moments give the spectator a chance to sense the horror. They point up the scene, just, as in real life, nobody ever goes directly into a fit in a moment of stress. There is always a moment of inaction, of realization before action is taken. The slower tempo is not only more convincing, but it also gives the audience a chance to figure things out. A single second or two will increase the audience effect vastly, and audience and girl will make an even start for the emotional moment.

Motion, movement, is essential if any film, for entertainment purpose, is not to be static and boring, but motion should be used intelligently—not for the mere sake of having something move. Every movement should be induced by the action and should not be tossed in only to prove that the camera is still able to record such movement. Even in comedy, arrested motion is often more effective and compelling than extravagant movement. As in the old song, every little movement should have a meaning of its own.

If it does not mean anything, it is no help and often will be a hindrance.

Recording a vanished craft

[Continued from page 180]

tion—but all to no purpose. Tired out with peddling it about, he sits beside the up to date filling station equipment, smoking with impassive face. The modern world of motor lubricants has no place for porpoise oil. When rested, he takes the keg quietly to the nearest dump and throws it away. He is seen going up a hill on the way back to the village and disappearing over the crest against a sunset sky. The last shot shows the porpoises rolling over in their freedom, abroad on the sea.

That is the scheme we finally worked out, and I must admit that I had some qualms about completing it. But I undertook my preparations slowly, for I had the summer vacation in which to complete the job.

For additional actors, I visited a number of Indian reservations and picked with care the faces which I thought were best suited for the story. I examined many miles of the Bay of Fundy coast for the right views. Each scene was planned carefully in advance, both with reference to its composition and to its place in the film as a whole. It was given a number, described in a note book, and the entry was scratched out when the scene was made. Another set of notes was kept concerning positions of the camera and actors, the details of the clothing of the actors and the intensity and angle of the light when the shot was filmed. By this means, not only could scenes be photographed in the order of convenience, but also, after interruptions, sometimes caused by the weather, we could return to work again with confidence that there would be no confusion in the sequence of the action, the properties or costumes. Consecutive scenes were all taken at about the same time of day.

When it came time to collect the various properties, I found that it was no little job to discover a birch bark canoe and the type of pot that was used for boiling the porpoise. At length, the right pot was found in the possession of a farmer, who used it for boiling hogs, and the canoe was unearthed in a shed on the shore of a lake many miles inland. Matthew made the spear himself, with the help of a blacksmith.

Alexander H. Leighton, M.D., ACL

Matthew Pictou (right) and others in "Porpoise Oil"

Since the most important part of the film was the actual porpoise catching, I decided to begin with this and to make the introductory part later if the hunting proved good. I learned this lesson once when I attempted to make a movie of a wildcat hunt. An elaborate preparation was filmed, and there were many pictures of hunters on the hunt, but no wildcat, except possibly the camp cook when he caught himself in a muskrat trap.

A number of different camera positions and methods were used in making the scenes of the porpoise hunt. First of all, working from a motorboat out in the bay, I made long and medium shots of

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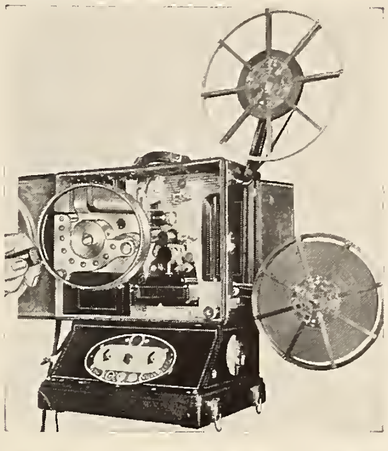

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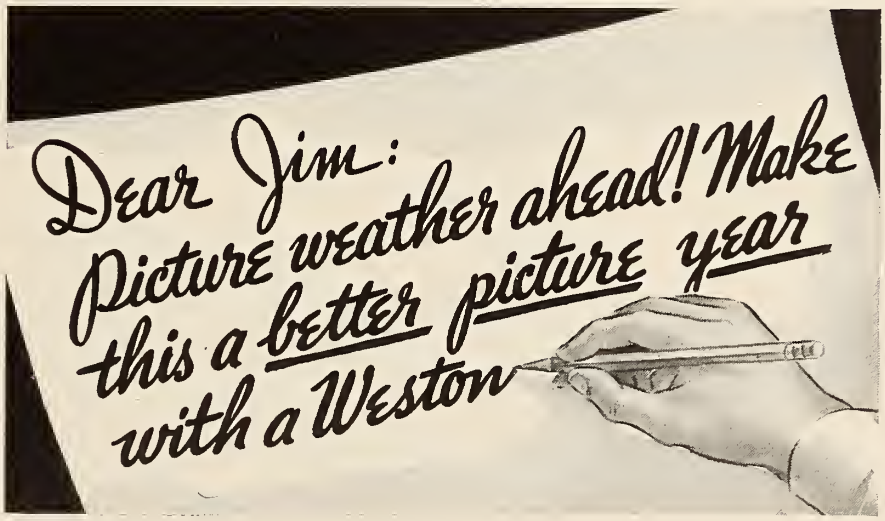
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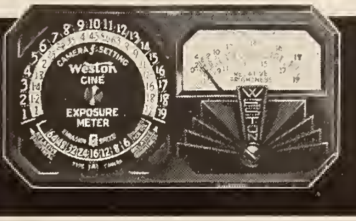

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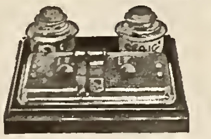

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the Indians in their canoe as they shot a porpoise. Then I got in the canoe with the Indians and took closeups of them as they repeated the same action. The best and steadiest shots, however, were taken from the end of a wharf while the Indians paddled their canoe past the camera and reenacted various phases of the hunt. By taking some views from the top of the wharf and others at water level, a variety of angles was secured.

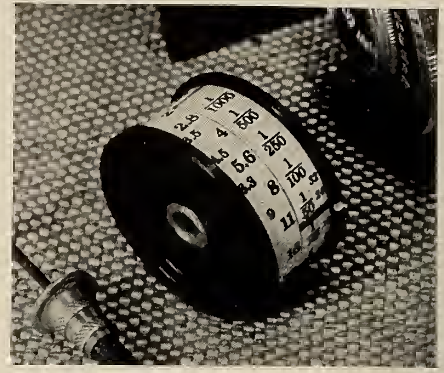
To get still closer scenes of the action, a stepladder was weighted and was placed out in the shallows of the sea, and I perched upon it, holding the camera. Finally, closeups of faces and hands in action were taken on shore! The canoe was mounted high from the ground so that the camera could be placed low to get an upward angle on the faces of the two porpoise hunters.

The action was repeated completely for each camera viewpoint, so that, when it came to editing, I could make a composite sequence from the footage taken from different angles without having any interruption in the continuous flow of action. I could cut from medium shot to closeup without an awkward break, and, as the scenes match beautifully, nobody is the wiser concerning the cinematic subterfuges that were involved.

In the final picture, the scenes of shooting the porpoise were those taken from the motorboat, the closeups of the expressions on the faces of the hunters were taken ashore, the medium shots of the Indians paddling toward their quarry were taken from the pier, while the scenes of spearing the porpoise and pulling him over the side of the canoe were filmed from the stepladder out in the water. One will wonder at once how the porpoise could be urged into the vicinity of the stepladder in order to be speared. Indeed, he had no choice, because he was dead. It happened that the capture of the porpoise was followed almost at once by a black sky and a downpour of rain, so that further movie making was impossible. We took the animal to the Maritime Fish Corporation at Digby, where they very kindly packed him in ice for us.

We kept him there for three days, until the weather cleared, and then brought him out again, to restage the scenes of spearing him, and lifted him aboard the canoe for the closeup shots. Ropes tied to the dead porpoise under the water and manipulated by assistants provided realistic action. However, for the sake of accuracy, there was another element that could not be overlooked. When the porpoise originally had been killed, the sea had been stained with blood. Five bottles of red ink poured into the water just before starting the camera recaptured the proper color effect.

For the closeup of flame shooting out of the gun muzzle, the modern smokeless powder was useless. We reloaded the cartridges with old black powder and produced a fine flame.



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We wanted an Indian camp, but it had been twelve or fifteen years since any Indians had built a summer village of wigwams or had lived in them. Matthew and Joe knew how to make them, but birch bark of sufficient size had become extremely scarce. I took the two of them by car far into the woods and left them for two days. When I returned, they had large bales of the proper bark stacked on the roadside. With this, they constructed four wigwams by the shore. In order to make the bark go as far as possible, the backs of the wigwams, which were out of the camera field, were covered with canvas.

To get the proper spirit in the scenes of the village, the Indians advised that they really live in the village for a day. Early one morning, with the help of friends and their cars, we brought Indians from three different reservations and turned them loose to spend a day in the wigwams.

Joseph and Matthew went about among them giving instructions not to pay attention to the cameraman and trying to create a spirit of naturalness. By the middle of the day, the village was in full swing, and I was able to go here and there among the Indians and get the shots I wanted without any trouble with self consciousness. All the village scenes were taken at this time, including those which apparently took place before the capture of the porpoise.

When filming the blubber cutting and the following scenes, a liberal use was made of the stepladder, and all angles, from worm's eye to bird's eye views, were obtained. The fire flames around the black pot offered good material for composition.

So that the story of the movie would be as clear as possible, I pretended, while making it, that it would have no explanatory titles and that the meaning of each stage of the process must be self evident. This stimulated some ingenuity in planning the scenes. In the end, however, a few titles were used. All but the first were made by a commercial title service. For the initial title, I used the keg into which the Indians had put the oil. The words, *Porpoise Oil,* were painted on one side in large letters and, on the other, *Made by Micmac Indians, Nova Scotia, 1936*. The first title represents the label on the keg and at the same time the name of the film; then the keg rotates and reveals the second title. For the rotary movement, the keg simply was held between two posts by long nails which passed through the posts into the exact center of each end of the keg. The person who rotated the keg, by gently pushing it at the back, had to practice a few times to obtain smooth motion.

Editing presented the usual problems of blending color, variation of angle and length of scene in the sequences. The different sections were put together as

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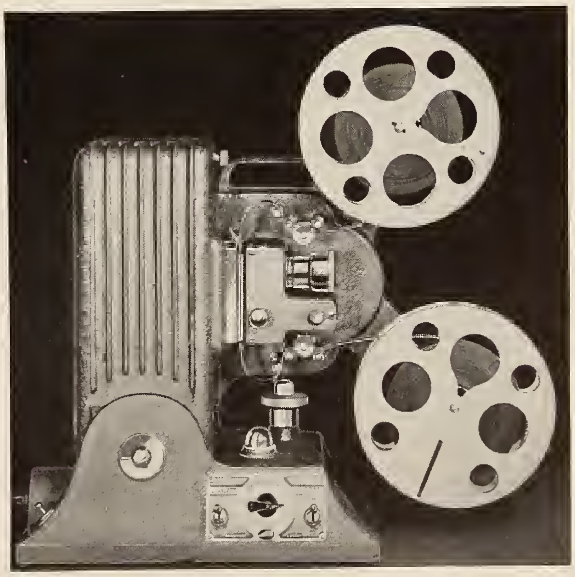

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planned, with some modifications to allow for the unforeseen good shots that turned up. About half the footage taken was used in the final film.

The summer over, I sailed for home one evening on a coastwise steamer. As I stood by the rail watching the twilight colors on the water, I thought happily of the work accomplished, of the Indian friendships and of how I had now, in a lasting form, a record of a vanishing culture. It was a moving and impressive thought. I grew philosophical and rather sad; the Indian was certainly trudging into oblivion.

Then, as I watched the ocean, a porpoise rolled his black fin over against the rose colored surface. That roused me from melancholy. His point of view, at any rate, would be different.

He, at least, would agree with Artemus Ward, who said, when he heard that the Indian was going toward the setting sun, "I'm glad of it, but it's rough on the setting sun."

Down on the farm

[Continued from page 176]

Saturday night down on Main Street. That's life down on the farm, too. Show the people going to church on a peaceful Sunday morning.

Yes, the crops are in, aren't they? No, your work isn't done. You've still to show winter on the farm.

The air is dark with storm, the earth is asleep under its blanket of snow. Everything is cold but the warm, snug house with a lamp in the window of the rosy kitchen. Show the empty nest in the bare bough. Show the bare earth and the quiet brook, the angry sky and the still woods. Show the rutted road that the weather cut open with a gash. Show a world that is waiting for the seasons to come rolling around again. A film of life down on the farm can be a simple, yet a very great, saga. Somebody's going to do it one of these days.

Maybe you'll be the one.

Using variable camera speeds

[Continued from page 179]

you decrease the speed of the camera, you not only double the speed of the subject, but you double the effect of the motion of the camera. That means that ordinary hand holding has to be unusually steady to be passable on the screen. It also means, and mark well this fact, that "panoraming" is a deadly sin when done at an eight frame camera speed. The blurring and "jittering" that are almost always found in the average panorama are much worse at slow camera speeds.

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speed is generally twenty four frames a second, which is the speed required if the picture is to be post synchronized as a sound on film movie later. This is a technical requirement that has to do with the speed of the film past the sound slit in the camera and the projector, and it need not be amplified here. Movie makers who have no thought of using sound on film often like this speed because it smooths out the action and slows down the movements of subjects just enough to give pleasant results without making the decrease in the rate of motion appear too obvious. This fifty percent increase in camera speed means that each frame is exposed for only one forty fifth of a second, in the case of the average camera, and that the diaphragm must be opened one half stop to compensate for this. Such a change is seldom a handicap and, inasmuch as most people run their projectors about twenty frames a second instead of at sixteen, the speed difference is not apparent on the screen. Still photographers know that a snapshot of a person walking is sharper when it is taken at a fiftieth of a second than it is when taken at a twenty fifth. That is because the faster shutter speed enables the camera to "stop" the action and lessen blurring. The same principle holds true in movie making, for, at twenty four frames, the higher shutter speed makes it possible for each frame of action to be sharper than it would be if taken at normal speed. Also, in the case of movies, with the higher speed, one has more frames in a unit of motion, which makes a smoother effect on the screen.

Another result is a smoother, less jerky motion in subjects that are moving rapidly and relatively near the camera. Children playing in a medium shot, for instance, often approach the lens on the run, and such scenes definitely are blurred on the screen. The faster the camera speed, the clearer this type of shot will be. The twenty four frames a second will help "smooth out" unavoidable camera movement in shots made from boats, trains and automobiles. An even higher speed may be advisable for this purpose.

After the twenty four frame rate comes twice normal speed, or thirty two frames a second. This is a fairly common speed and one that approaches typical slow motion, for it halves the rate of action on the screen. While this is not slow enough for analysis of athletic form or similar purposes, it helps a great deal in making shots of divers or jumping horses more attractive on the screen. If such shots are taken from a medium distance, very slow motion has a tendency to cause the action to drag, for one is not close enough for a revelation of form or technique. In these cases, the thirty two speed is ideal, because it makes the motion slow enough to be graceful without retarding it to the point of excessive unnaturalness.

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made more interesting by a camera speed of thirty two frames. The slow motion imparts a sense of majesty and power, while the stream of water appears less blurred and more clearly formed, with the result that it stands out more distinctly from the background. Shots of heavy waves are more dramatic when filmed at this speed. The water seems to gain weight, and, as the wave piles up, the motion is more impressive.

While fast motion emphasizes an unsteady camera, slow motion minimizes it, and thus the thirty two frame speed is very useful in improving telephoto shots, especially those in which the camera is following action, as at a race or on a hunt.

Again, the exposure problem arises, and we find that additional exposure of one full stop is needed to compensate for a thirty two frame speed. This requirement is convenient in instances when the exposure needed is less than the lens openings available can give. Some lenses, for example, can be closed down only as far as $f/11$. If the shot requires an exposure of $f/16$, the expedient of increasing the camera speed to thirty two frames a second will take care of the problem, giving an exposure equivalent to $f/16$ at normal speed. Occasions can arise when a combination of the smallest diaphragm opening, a filter and an increased camera speed all may be needed, as in picturing molten metal, extremely bright sunlight on the water or possibly in using a very high speed film outdoors in bright light.

I have found instances when I wanted to keep brief action on the screen for a length of time longer than it actually lasted. A high camera speed would allow me to do this, even though it would slow down the rate of movement.

Slow motion is usually thought of in connection with a speed of sixty four frames a second, and, with the exception of one special model camera made for golf filming, which runs at 128 frames, it is the highest speed available on a spring driven camera. This gives slow motion that is adequate for analysis and study of all but the very fastest movement. The chief disadvantage of this high speed, if it can be called that, is its greediness in consuming film. I found to my sorrow that, while slow motion pictures were fine to look at, they made the film tear through the camera at a very expensive rate. Of course, on the other hand, one obtains as much screen time as if the footage were exposed at normal speed.

Our exposure adjustment in the case of sixty four frames is to open the lens two stops over normal. This four times increase will sometimes call for a fast lens in order to allow correct exposure, particularly with color films. If the light is poor, I usually work with the superspeed varieties of panchromatic film, because I am sure that there will be enough reserve speed to take care of the additional exposure required for slow motion.

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The use of slow motion to give an illusion of size and power to miniature sets has been described in a previous number of MOVIE MAKERS. Slow motion shots of water and ship models are familiar to everybody who has seen shipwrecks in the theatrical movies. The slow motion is very helpful, for, otherwise, the water in a tank moves far too rapidly to appear lifelike when compared to a ship model. Buildings crumbling and other disasters staged in miniature appear more realistic when filmed in slow motion.

I am still investigating the potentialities of the various speeds on my camera, for I have not exhausted them yet, by any means. However, since I plan a wide range of movie subjects, I am already convinced that I have a very useful facility in the variety of speeds available to me.

Editing rationalized

[Continued from page 169]

Weather clear, cold. Temperature 20 degrees. (This was made at any subsequent time.) We begin with the most general view of the snow covered hills, without people, then pass to long shots with people, medium shots and so on "down the line."

Notice, before going any further, that it would not be desirable to jump from dark indoor shots, like the Christmas tree sequence, to very bright exteriors, like snow scenes, without a definite break, such as an intermediate title or scenes of medium tone. In visual material, visual effects are important. Any change of light density is too great if you can perceive it when sitting in the projection room with your eyes closed while the film is running. (Try it some time.) Good editing is a shock absorber for jumps, psychological or optical. A slight rearrangement of the scenes is nearly always feasible.

In the summer sequence, the most general subject being the resort, this will be presented first in a title, which names the place unless it is visibly identified in the scene itself. Such a title would be, *In the summer of 1938, we took a cabin at Lake Hopatcong.* Open with a long shot of the resort, one of the cabin (with or without people, but of course with some kind of motion in it), then general views of water sports (general theme) followed by close shots of the family engaged in water sports (particular illustration). If available, the mechanism of resort life will be handled as an individual sequence, such as shopping, cooking, eating *al fresco.* As the Boy Scouts are only a side show, they will be relegated to the general classification, *Environs of the Resort,* together with any other excursions, mostly scenic. So much for the family reels.

Meanwhile the other major subject, the business convention, will be edited separately, again proceeding from the

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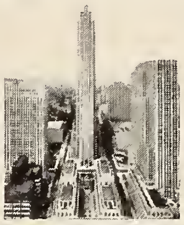

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general to the particular. After the main title will come the emblem of the organization; a reproduction of the invitation to the gathering, held in a man's hand; a view of the convention city (all these obtainable at any time after the event); general views of groups of delegates, with closeups; groups of leaders, with closeups; groups of individuals, with closeups; then the public events, long shot and closeups.

For dramatic effect, of course, this mechanical pattern can be varied by starting with a plunge into the action, but sooner or later order will have to emerge. After being shown to the home town members, this reel will be exhibited at a subsequent convention.

As to the bridge foursome, this will have served the same purpose as a snapshot, plus animation. It will be laid away in a can labeled *Friends*, to await the maturing effect of time. The great joy of filming is that, to steal an ancient slogan, the pleasure remains long after the cost is forgotten. Unless we obey that impluse to shoot what appeals to us now, we shall have nothing to show for it in the years to come. The editing plan will appear after the shooting is over.

To sum up this whole matter of editing after the event: Your personal likes and dislikes will guide you to a choice of subjects. These will have to be segregated and edited, so that each subject can be shown only to those who share your interest in it. Within each subject, the scenes will be arranged in order of decreasing generality, avoiding sudden transitions of thought or of film density, and using subtitles to break up unpleasant juxtapositions that might shock the eye or the mind.

So, shoot what you like when you have the chance; but arrange it as soon as possible to prevent loss of future enjoyment.

Technique of movies with microscope

[Continued from page 175]

to spend the time necessary to find it.

Because the opening of the condenser diaphragm is thus determined definitely, and because, as was stated in my previous article, the camera lens must be used with the diaphragm fully opened, we must control exposure entirely by controlling the intensity of the light entering the microscope. The best method of doing this is to place absorbing screens between the light source and the microscope. We may use sheets of ground glass, which should be placed quite close to the bulb and to each other. Or we may use neutral density filters, such as may be made by fogging slightly and developing glass photographic plates. We may also use color filters. Where the subject has little color, and the object is merely to cut down the light, green filters are most satisfactory. We may also, in some cases, use combinations of these different types of control. Naturally, color filters and the like should be used close to the microscope and well away from the heat of the lamp.

It will be recalled that, in my previous article, I recommended using a ten times eyepiece in the microscope. If, in combination with this, we use a one inch lens on the movie camera, we obtain on the screen almost, but not quite, as wide a field of view as can be seen by looking directly into the microscope. The finest detail which can be seen in the microscope will not be visible in this screen image, however, for the reason that it is finer than can be registered clearly on the film. Thus, in a sense, a picture taken with a one inch lens on the camera is equivalent to a long shot, in which, as all experienced movie makers know, it is not possible to see as much detail as the eye saw at the time the picture was taken. To see the finest details, we need a camera lens of longer focus.

If we use a two inch lens on the camera, the film will, on the average, just be able to record all the detail in the image as seen in the microscope by the eye. For most subjects, this is the most satisfactory arrangement.

Where the films are to be shown before fairly large groups of people, however, it is advisable to enlarge the image still farther, by using a three inch or four inch lens on the camera. The disadvantages are a narrowed field of view and a reduction of the exposure on the film.

As a basis for exposure trials, make a picture on normal panchromatic film at sixteen frames a second, using a two inch lens on the camera, a ten times eyepiece in the microscope, a 16mm. objective and a fairly transparent subject. The exposure should be nearly right if the illuminant used is a No. 1 flood bulb in front of and close to which two sheets of ground glass have been placed. Each ground glass used in this way reduces the light by about half. Therefore, any filter having a factor of four times could be used instead of the ground glasses.

It is not possible to give absolutely accurate exposure tables, not only because of the great variation of subjects, but also because local variations of voltage in the electric supply may affect the exposure considerably. A change of only six percent in the voltage changes the photographic effectiveness of the light by a factor of two. Therefore, it is wise for the beginner to make tests and keep a careful record of the conditions of all of his exposures until he has learned by experience what arrangements give satisfactory results under his conditions.

The following information will prove useful in determining exposures when changes are made in the lens combinations.

By comparison with a two inch camera

lens, a one inch lens gives four times as much exposure, and a four inch lens one fourth as much exposure. The speed—that is, widest diaphragm opening—of the lenses has nothing to do with the exposure in this case. The lenses are used at full opening, but this is merely because a closed diaphragm would cut off part of the image.

The comparative brightnesses of the images formed by the different microscope objectives in common use are approximately as follows:

32mm. (4 times)—1
16mm. (10 times)—1
8mm. (20 times)—9/10
4mm. (44 times)—3/5
1.8mm. or 2mm. oil immersion—½

A six times eyepiece in the microscope instead of a ten times increases the exposure threefold. A five times eyepiece quadruples the exposure. The magnification is reduced, of course.

The great majority of microscopic workers use only transmitted light. However, there is another method of illumination, known as "dark field," which imparts to many objects a beauty that is totally lacking in their ordinary aspect. To obtain this type of illumination at high powers requires special apparatus, but, in the case of low powers, it is only necessary to insert the center stop, furnished with practically every substage condenser, and to open the iris diaphragm wide. Movies can be taken with this type of illumination by using superspeed film and a No. 2 flood bulb. Care in bringing the condenser image to an exact focus on the specimen will aid greatly in obtaining full exposure.

Polarized light gives another means of obtaining effects of extraordinary beauty. Polarizing screens, such as would be used for ordinary photography, work quite well, but it is necessary to have two of them. A good way of arranging the outfit is to unscrew the top element of the condenser, which is nearly always made so that it is removable, and place one polarizing screen over the remaining element. Subjects suitable for polarized light require only low power objectives; therefore, the full light gathering power of the complete condenser is not needed. The light is adjusted as for ordinary transmitted illumination.

Then, the second polarizing screen is placed over the eyepiece and rotated until the axes of the two screens are "crossed," that is, until the field is as dark as possible. If, under these conditions, any crystalline substance (with a very few exceptions, one of which is common salt) is placed in the field of view of the microscope, the crystals will appear luminous on this dark background, often glowing with the most brilliant and varied colors imaginable. These colors change startlingly when either of the polarizing screens is rotated. Animal hairs, starch and vegetable fibers also give beautiful and characteristic effects. An exposure on Kodachrome film, taken with a two inch camera lens, 32mm. or 16mm. objective and No. 1 flood lamp, is nearly right for most crystal subjects. For those which are unusually brilliant, one sheet of ground glass may be required between the lamp and the microscope.

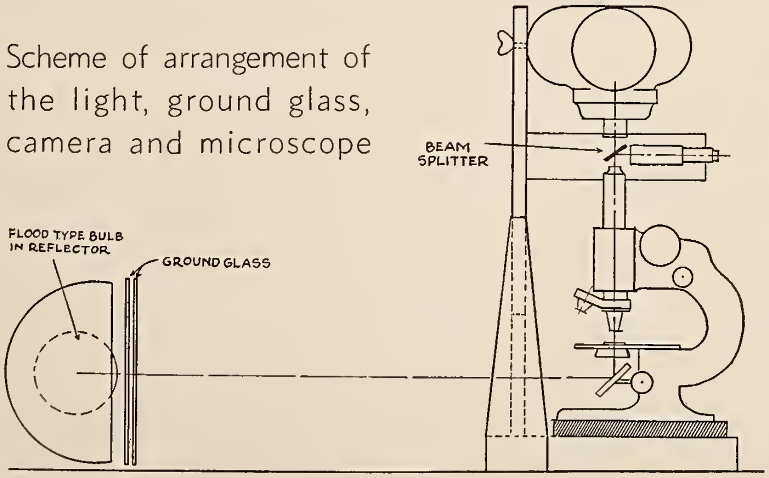
Focus on the church

[Continued from page 183]

boy's face, wrinkled intently as he sings; cut to a closeup of fingers playing an organ; then a medium shot of the minister, taken from in front of and below the pulpit; finish on one or two pictures showing the congregation coming out of the church. Fade out on your last short scene and fade in the title, THE FOURTH CHURCH: *For over a century a landmark of beauty—a Gibraltar of hope and faith.*

Follow this with several general views of the church, choosing your angles with an eye for composition and pictorial beauty. The final shot in this sequence might be centered on the parish house or side entrance to the sunday school rooms. Fade out to the title, *"Suffer little children . . . to come unto me; for of such is the kingdom of heaven."*

Open on a group of children standing about outside the parish house door, conversing in groups. Cut to a sidewalk scene showing a mother and father hurrying



Scheme of arrangement of the light, ground glass, camera and microscope

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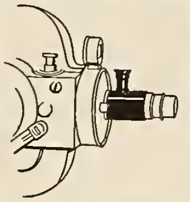

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their child along ahead of them. Cut back to the group scene as a teacher comes out of the door to beckon them inside. Enter then, yourself, and show general views of the opening ceremonies. Before you pass on to picture the individual classes, perhaps you could use a title like this, *"Increasing in wisdom and stature, and in favour with God and man."*

Now picture briefly the various classes as they sit grouped about their teachers, progressing from the kindergarten to the young people's class. Following this, show them filing back to the main room for the closing exercises. Two shots from different angles picture the group singing a final hymn. Then, for a transition, cut in a closeup of a clock as it reads 10:55, cut to a closeup of the pianist's fingers on the keyboard and dissolve to a closeup of an organist's fingers on the organ keyboard. Cut from there to a closeup of a church bulletin at the top of which are the words, *Sunday Morning Service—11:00 A. M.* If there is a tower on your church, with either a clock or bells, you could picture it now, purposely underexposing, so that you could double expose the title, *"O Come, All Ye Faithful."*

Follow this with several long shots of people arriving for church. Cut to an interior long shot of the minister and choir entering the main transept and marching to their stations. Move closer, if possible, to get at least a medium shot of this procession, and then cut in another shot or two (made outside) of the last minute arrivals hurrying into the church. Inside again, get a picture of the choir arising and follow with a long shot of the congregation standing with them. A title could be inserted here. *"Praise God From Whom All Blessings Flow."*

Now cut back to another brief shot of the congregation singing. Then move the camera to several positions looking out through two or three of the stained glass windows in the church. Follow with a few pictures of the choir in action and then, for variety, transfer the scene to the outside of the church where you can get pictures of the long lines of cars along the curbs and of the peaceful, quiet streets. If there is a bulletin board outside the church, you might try for a medium shot of it and then move in for a closeup of the title of the morning's sermon. Then cut back inside to a shot of the minister, taken from in front of and below the pulpit. Hold this as he talks for several seconds and then, if you can, dissolve to a shot of the minister in the same position (and from the same angle) but with his hand upraised. Cut to a title, *"May the Lord bless you and keep you, now and forever. Amen."*

Cut back for another brief glimpse of the minister, as he finishes this, and then move outside for a series of pictures showing the congregation leaving the church.

For your transitions to the sequences picturing the other activities of the church, it would be easy to use the announcements in the church bulletin, telling of such meetings as the Young People's group on Sunday night, the Women's Missionary Society on Wednesday afternoon and the Men's Group on Friday evening. In this way, you could present logically the varied interests in the church as they occur during the week.

For those who wish to enlarge upon their film review of the church activities, there are the benefit sales, the children's parties or picnics and the young people's dances. Naturally, the majority of these shots and sequences will require interior lighting, considerable planning and a lot of work on your part and on that of your associates. But, if your church group is sincerely interested in getting such an invaluable film record, these difficulties should never prove insuperable. The beauty and importance of your subject matter will make the most arduous efforts worth while.

Homemade ciné devices

[Continued from page 174]

viewed from an automobile window, or through the port hole of a ship, and he might apply it to miniature work. The rear projection screen might be a piece of thin ground glass of fine texture or a sheet of matte celluloid. The scene to be projected should be brilliant—well lighted and well exposed—and without large dark areas, and the projector used should have a lamp of high wattage. The foreground scene must be lighted from the top or the side and never from the front. There is always danger that the shutters of camera and projector get in synchronization, with the result that the camera shutter is closed while the projector shutter is open, which would mean that the motion picture background would not be photographed at all. The best way is to run the projector at a speed slightly higher than normal and to operate the camera at half speed, adjusting the foreground action to suit. The background projected picture should be filmed at thirty two frames a second, which would cancel the effect of the increase in rate of motion when it is rephotographed at half speed. Remember that, with rear projection, one must reverse the film from left to right in the projector, in order to get the correct effect on the screen.

All in all, it is a rather complicated business, but it is fun to play with the idea, especially in trick title sequences and model work in which the smaller size of the projected image simplifies things a good deal.

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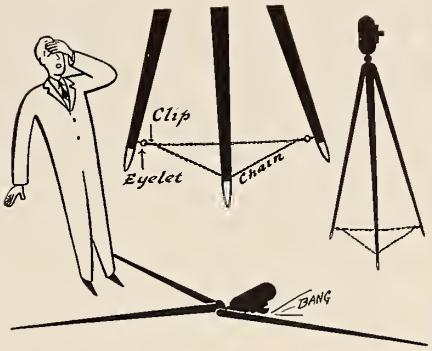
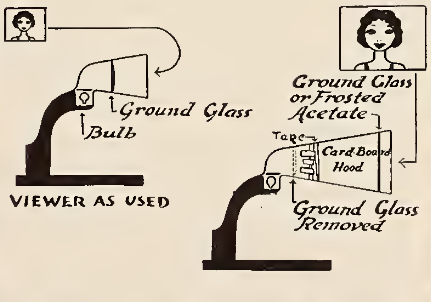


to carry camera and tripod into factories, offices and laboratories where floors may be polished or slippery. There is always the danger that the tripod legs may slip, in spite of rubber tips, and that the camera may plunge to the floor. The only safe solution is to provide some way of holding the legs together on the inside of the spread. At about four inches from the tip of each of the legs of my tripod, I fastened a heavy screw eye. (On metal tripods, rings could be clamped or welded at the corresponding places.) I next spread the legs out to the proper position and inserted a length of small link chain through the screw eyes, stretching the chain from leg to leg. The ends of the chain were fastened with a small metal snap clamp, such as is used on harnesses. This permits the chain to be detached quickly and easily.

Enlarging a viewer

If one edits large quantities of film, the small size of the picture image in the average viewer may be inconvenient. When extreme accuracy of cutting is necessary, as in matching action, it is sometimes difficult, with a small viewing image, to note minute changes in parts of the frame. If the viewer is of the type in which the focus of the lens can be changed, it is possible to build a hood that will permit a larger ground glass image. The hood may be made of tin or cardboard and may be extended to such distance as seems practical. The viewer ground glass is removed and a new and larger sheet is placed in the hood, as shown in the drawing. A sheet of frosted acetate will weigh less than ground glass and has the advantage of being unbreakable. If the hood can be made to extend in front of the glass and serve to shade it, the image will be more



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■ USED BARGAINS: Kodascope Model A projector, 200 watt bulb, $25.00; Bell & Howell 250 watt projector, 16mm., oval base, variable resistance, $52.50; Willoscope Junior 16mm. projector, 200 watt, $19.50; Bell & Howell 16mm. projector, 200 watt, $35.00; Keystone A-81 projector, 750 watt bulb, $48.50; Kodascope 8 Model 25 projector, 100 watt bulb, $17.50; Univex P-8 projector, A.C., standard lens, $8.50; Keytone L-8 projector, 500 watt bulb, $36.50; Univex PU-8 projector, A.C.-D.C., standard lens, $10.00; Bell & Howell 16mm. Filmo 75 camera, f/3.5 Cooke lens, $39.50; Cine Ansco 16mm. camera, f/3.5 lens, 100 ft., $20.00; Cine-Kodak Model B f/6.5 lens, $13.50; Simplex 16mm. camera, f/3.5 lens, $32.50; Bell & Howell Filmo 70 camera, f/3.5 Cooke lens, $35.00; Stewart-Warner 8mm. camera, f/3.5 lens, $14.50; Bell & Howell Straight 8 with f/3.5 Cooke lens, $25.00; Keystone 8mm. camera with f/3.5 Wollensak lens, $17.50; 20mm. f/1.5 Meyer Plasmat lens in foc. mount, $40.00; 1″ Cooke f/1.8 lens in foc. mount, $35.00; 3¾″ f/3.3 Wollensak lens in foc. mount, $35.00; 4″ Dallmeyer f/4.5 lens in foc. mount, $25.00; 6″ Cooke f/4.5 lens in foc. mount, $62.50; Thalhammer 8mm. pan & tilt head, $3.25; Cine Bilora tripod with pan & tilt head, $18.50; 30 x 40″ Willo beaded screen, box type, $11.50; pair Keystone film rewinders for 8 or 16mm., $1.25; Balda distance meter, $4.50; Photoscop exposure meter, square model, $10.00. WILLOUGHBYS, 110 West 32nd St., New York.

■ BARGAIN: Model 24B Victor Animatophone sound projector, cost $540.00; new condition; will sell for $350.00; used little. GEORGE S. COBB, West Point, Ga.

■ FILMO, Bolex, Victor, Ensign, amateur, professional cameras, projectors, accessories, bought, sold, exchanged. Wanted: Eyemos, Filmos; immediate cash. CAMERA-MART, 110 W. 40th St., New York.

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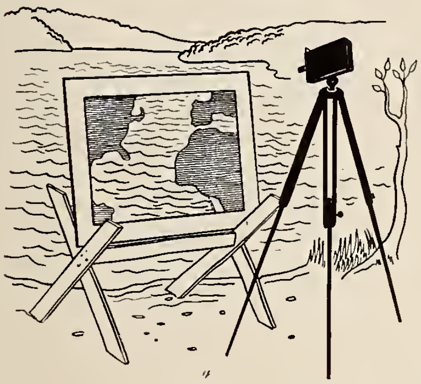
readily discernible. The lens must be moved enough to bring the image into focus on the new screen, and, in some cases, it may be necessary to replace the lamp with one of higher wattage in order to make the image bright enough to be seen.

A water map

After a large number of substitutes had been tried, I have found that the best way to show moving water on a map is actually to use water itself. A map was made from paper and was pasted on a sheet of glass. The portions representing the ocean were cut out so that, when viewed from the front, the portions supposed to be water were clear glass. The entire sheet was then taken to a nearby lake and held over the water while it was filmed. The water could be seen through the clear parts and left no doubt as to its nature. Dotted lines, or other means of showing the route taken, were lettered on the glass.



Tripod

The heavy, wooden tripods discarded by government surveyors may be adapted for movie making purposes by the simple procedure of fitting them with a tripod screw. These tripods may be purchased from the Army and Navy Stores in large cities at a cost of from three to five dollars. A moderate additional investment will provide you with a standard panorama and tilt tripod head which can be added.

Highlight and shadow in movies

[Continued from page 172]

may be dark enough to produce some contrast with the general tone of the scene.

Distant views also present a problem similar to that of the gray day. Dark objects, light objects, people or things, seen at a distance, blend to a pattern of gray. There is no dominance in either size or lighting; therefore. instinctively we look for some mass that we can include in either the middle ground or the foreground. Without these elements, a distant shot always strikes us as uninteresting.

A foreground is an obvious improvement. However, if it is placed well to the front of the scene and is presented largely in silhouette, it cannot dominate the picture. It simply will provide a decorative composition, a pattern or a design that will make the shot interesting rather than meaningful. Scenes of distant landscapes, framed by trees silhouetted in the foreground, are examples of this type of decorative composition that is often seen on the screen.

In selecting an element for a foreground, it is important to avoid masses that will form a line parallel to an edge of the picture. For example, the straight trunk of a tree at one side of the scene will appear as an integral part of the frame of the movie. It will not give a new form to the scene; it only will decrease the picture area. Similarly, a fence running parallel to the bottom frame of the picture will add nothing to the composition. In fact, it is likely to detract from whatever beauty of pattern there may be in the distance.

On the other hand, the curved branches of trees, architectural forms, such as arches, masses of buildings in triangular piles, all will give form to the distant view.

Yet, the distant shot that has no significant middle ground and is without important cloud forms in the sky will not have a dominant mass. It is a decorative pattern attractively framed rather than a dramatic composition. So, we must regard distant shots as decorative rather than dramatic.

An important function of light, allied to composition, is its capacity to give an illusion of depth to the two dimensional movie on the screen. Different planes of light values, one placed behind the other, lead the eye into the picture and produce the effect of an intervening space between foreground and middle ground. A tree silhouetted in front of the picture gives one plane, for example, while a shaft of sunlight behind provides another plane and white clouds in the distance a third. In the shot on page 171, the foreground, including the bucket, is a dark mass in one plane, while the girl's and the man's faces are highlighted, giving a second plane of illumination. In the background, the wall represents a third intensity of illumination, making three major planes in the picture. Actually, there are four planes, since Peter Lorre's face is lighted with less intensity than the girl's.

Happily, in outdoor filming, nature often provides differing planes of light. The sunlight in the foreground on the street, the building in shadow and the sunlight falling on the street beyond, all against a filtered sky, represent the sort of natural variation in lighting that one often meets. Such scenes have great beauty on the screen; they have life and sparkle. The audience sees detail far

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better than if the lighting were a uniform gray, although neither they nor the filmer may be conscious of the fact that it is the illusion of depth that makes the shot so attractive.

The practice of these principles of lighting in composition becomes second nature to movie makers. To learn faster, seek scenes with a dominant mass that is given emphasis by lighting; avoid distant shots without a middle ground containing a dominant mass, unless you are planning a pattern shot, and, then, remember to get a foreground. Finally, look for scenes with varying planes of illumination, which will provide a feeling of depth.

Practical films

[Continued from page 185]

senior students in the Medical College of the University of Vermont, have produced a film called *Normal Delivery in the Home*. Directed by Dr. H. A. Durfee. Professor of Obstetrics, this 800 foot monochrome movie has as its subject predelivery preparations in homes of average communities rather than the actual delivery technique. The film has been purchased by the Federal Bureau of Child and Maternal Welfare and will be used by the Department of Health in Vermont to be shown at local medical society meetings.

■ Growing grain with the use of modern machinery will be pictured on 8mm. film by Kenneth Owsley, ACL, of Connell, Wash. Not satisfied with a previous similar film, and having moved since to a larger farm and acquired newer equipment, Mr. Owsley plans to remake this record of large scale wheat growing for his own personal use and satisfaction.

The clinic

[Continued from page 182]

cable, will clean off the emulsion neatly and quickly. A splice that shows a ragged white line on the screen is poorly made because too large an area of emulsion has been removed.

Error *The clinic* offers its apologies for an unfortunate error that appeared in *End title*, the first item in this department in the February number of Movie Makers. The item discussed making a reverse motion title in which a spinning reel comes to a stop to reveal the words, *The end*, which have been lettered in white on the reel. In making the title, the reel is held stationary for a sufficient length of time for the title to be read, and then it is started spinning with the hand, while the whole thing is filmed with the camera held upside down. Then, when the film comes back from the processing station, the footage of the title is reversed end for end, with the result that the reel is seen spinning and then comes to a stop with the letters upright. The error occurred in advising that the whole procedure be started with the title wording upside down as well as that the camera be held upside down. This is wrong and would result in the title wording being upside down on the screen. One should start the procedure with the lettering upright and only the camera upside down.

In working this trick title out, one can place the reel on the rewind, where it will spin freely, or one could drive a nail in a board to provide a shaft for the reel. Some movie makers have used their projectors and include part of the projector housing in the title scene. A background of black velvet will improve the appearance of the title, although this may be impractical if the projector is used to hold the reel.

Duster Robert J. Carson, ACL, writes, "One of the most useful gadgets in my cine kit is a small air syringe of the variety used by jewelers. With it, I can blow out dust from the camera or projector gate and I can quickly remove particles from the surface of a lens. I had used the soft rubber type of syringe for some time but found that the rubber hardened and split after a short period. My jeweler was kind enough to order the metal variety for me, and I discovered that a short piece of rubber tubing slipped over the end of the nozzle eliminated the possibility of scratching either the gate or lens when I use the syringe for cleaning."

Sound level It is sometimes difficult to determine the proper volume level for sound when one is giving a dual turntable presentation with pictures. The sound of the projector makes it difficult to judge the volume of the sound coming from the screen. It is a wise plan to provide the volume controls with indicator plates of the sort that usually are divided into ten sections. By making a trial before the show, one can find the average sound level and can note the position of the pointer on the indicator plate. Then it is a simple matter to turn the sound up to this point for each record as it is played. A reasonable volume level will result from this practice.

News of the industry

[Continued from page 184]

the equivalent in action of a four foot section of 16mm. film. The book is made by enlarging film frames of a 16mm. sequence which is sent in for the purpose.

B. & H. sales manager The Bell & Howell Company, prominent makers of cine machinery, reports the appointment of J.

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Harold Booth as its general sales manager. Mr. Booth replaces the former manager, J. G. Llewellyn, who is no longer associated with the company. The new executive has had long and valuable experience in the field, both in engineering and business phases.

Frame enlarger A completely new device for making frame enlargement negatives of a fixed size, conveniently, has been announced this month by the Eastman Kodak Company, Rochester, N. Y. The accessory resembles a folding pocket camera in appearance and is loaded with a regular roll of 616 size film, from which eight negatives can be obtained. Contact prints can be made from these negatives, which are two and one half by three and three eighths inches in size, or enlargements may be produced in the usual way. At the front of this accessory, known as the Kodak 16mm. Enlarger, is fitted a suitable lens, a diaphragm of fixed aperture and a gate with positioning pins to hold the desired 16mm. film frame in the proper place. One finds also an opal glass diffuser and shutter designed for time exposures only. The operation is extremely simple. The frame selected is placed in the film gate (the film need not be cut for the purpose), the gate is closed and the lens is pointed directly at an open flood type bulb, No. 1 size, at a distance of five inches. With the normal film frame, an exposure duration of four seconds will give good results on supersensitive panchromatic roll film.

Park Cine moves The laboratory and title making facilities of Park Cine Laboratory, formerly located in Brooklyn, N. Y., recently have been transferred to new and larger quarters at 122 West 41st Street, New York City. This new location in the heart of Manhattan will enable this popular title making source to provide even better service in this field than before.

New Standard A new model of a 16mm. projector, recently introduced and fast becoming popular in the field, is the S-500 Standard machine, made by Standard Projectors, Inc., 72 Spring Street, New York. Considering the excellent features which are incorporated, this new model sells at a surprisingly low price. It has a 500 watt lamp; direct illumination; *f*/2.5 projection lens; specially designed, single unit, removable film gate; built in pilot light with independent switch; double claw; straight line threading; tilting device; separate lamp and motor switches; completely enclosed operating belts. The new machine is said to be very smooth and quiet in operation. It is provided with a carrying handle and detachable connection cable.

For Scenes You Can't Retake

use

NON HALATION SAFETY FILM
DU PONT
SUPERIOR PANCHROMATIC
NEGATIVE WITH POSITIVE PRINT
FOR USE IN 16 MM CAMERAS
LENGTH 100 FEET WIDTH 16 MM

And Make A Lifelong Record

You are assured of *lifelong* movies, because of the Negative - Positive method of processing used with Du Pont Superior 16mm film.*

When you send our Laboratory a roll of Superior for processing, we return to you two separate films. One is a Positive film for you to project. The other is a Negative film to preserve.

No matter how scratched or worn the Positive film becomes, you can have a perfect new one made from the Negative at any time. So long as you keep the Negative, you are assured of a *lifelong* movie record.

Du Pont Superior 16mm film is sold by leading photographic dealers. The price for a 100 foot roll is $7.50. This price includes the processing of the Negative and one Positive film. Additional Positive films can be made from the Negative at any time for $3.50 per 100 feet.

* *The same fast, versatile emulsion and the same system of processing that Hollywood uses to make 35mm Professional Motion Pictures.*

Du Pont Film Manufacturing Corporation, Incorporated
9 Rockefeller Plaza
New York, N. Y.

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers and agents who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: R. P. "Pep" Powell, 22 Burton Ave.
Tresslar's Gift Shop, 16 S. Perry St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 1319 L St.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Center, 1535 Las Palmas Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Cine Film Distributors, 1431-33 N. Highland Ave.
Richter's Photo Service, 7901 Santa Monica Blvd.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
Columbia Camera & Movie Supply, 5621 N. Figueroa St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
Martindale's Book Store, 5310½ Wilshire Blvd.
Martindale's Library, 543 S. Western Ave.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Pomona: T. J. Hebert, 155 S. Garey Ave.
Redondo Beach: De Koven Studio, 110 Coral Way.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Boulder: D. L. Yocom Studio, 1724 - 12th St.
Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Stewart Bros., 17 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Victor M. Schmelzer, Inc., 15 State St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds, Inc., 915 - 15th St.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Aurora: Rollins & Rice, Inc., 115 Main St.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Foto Supply Co., 10609 Wentworth Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: A. Novak & Co., 5711 Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.
Snyder Art Store, 21 S. Seventh St.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Keokuk: Wilkinson & Co., 422 Main St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores. Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Laconia: Quimby Drug Store, 522 Main St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron. 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Camera Shop, 156 Market St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Flatbush Camera Exchange, Inc., 931 Flatbush Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
L. E. Schaffert. 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Lawrence Camera Store, 92-25 165th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 110 W. 40th St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
Fordham Electric Co., Inc., 2563 Webster Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores. Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St
HABER & FINK, INC., 16 Warren St.
HARVEY'S, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke. Inc.. 242 E. 86th St.
MOGULL BROS., 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange. 1192 Sixth Ave
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store. 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley. Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons. Inc.. 350 Broadway.
Utica: Carl K. Frey Estate, 247 Genesee St.
Edwin A. Hahn. 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Edson E. Robinson, Inc., 111-113 Washington St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft. 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News, 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE***, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Theatre Equipment Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros.. Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluishrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bournemouth: Osborne Saul, Ltd., 117 Old Christchurch Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. 1. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holborn.
Ensign, Ltd., Ensign House, 88-89 High, Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Scarborough: John W. Gray, 82 Westborough.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., Box 928.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

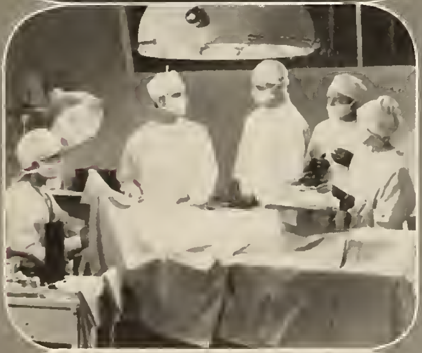
Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

WALES

Cardiff: T. P. Martin, 21 High St.

MAGNIFICENT OBSESSION

with
Irene Dunne
Robert Taylor
Betty Furness
Charles Butterworth



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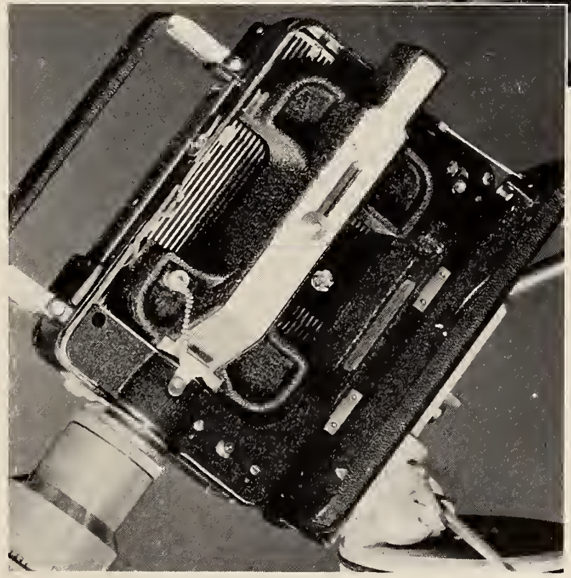

● **ABOVE:** *The filmer is preparing to make a close-up of a goldfish, using Magazine Ciné-Kodak and its 4-inch telephoto lens. He is looking through the eyepiece of the Focusing Finder which is in position in the camera, and is focusing the lens. The camera is on a Ciné-Kodak Tripod—for which an adapter base for Magazine Ciné-Kodak is available. For light, he is using Kodaflector, Eastman's $5 reflector, and Photoflood lamps. On the shelf are magazines of Kodachrome Film, Type A for Photoflood, and the Compartment Carrying Case for Magazine Ciné-Kodak and extra lenses.*

● **LEFT:** *The Focusing Finder is shown in position in the Magazine Ciné-Kodak—it is slipped into and out of the film magazine chamber between shots.*

ITS effortless loading and its great versatility have won thousands of enthusiastic users for Magazine Ciné-Kodak. Loading in three seconds with film packed in light-tight metal magazines—and with three speeds and fast 1-inch *f*.1.9 lens—it is the ideal camera for everyday 16 mm. filming. With seven interchangeable accessory lenses—ranging from 15 mm. wide angle to 6-inch telephoto—its versatility makes it equally the ideal camera for the more advanced filmer. This scope is now further increased through a new accessory—a reflex Focusing Finder for Magazine Ciné-Kodak.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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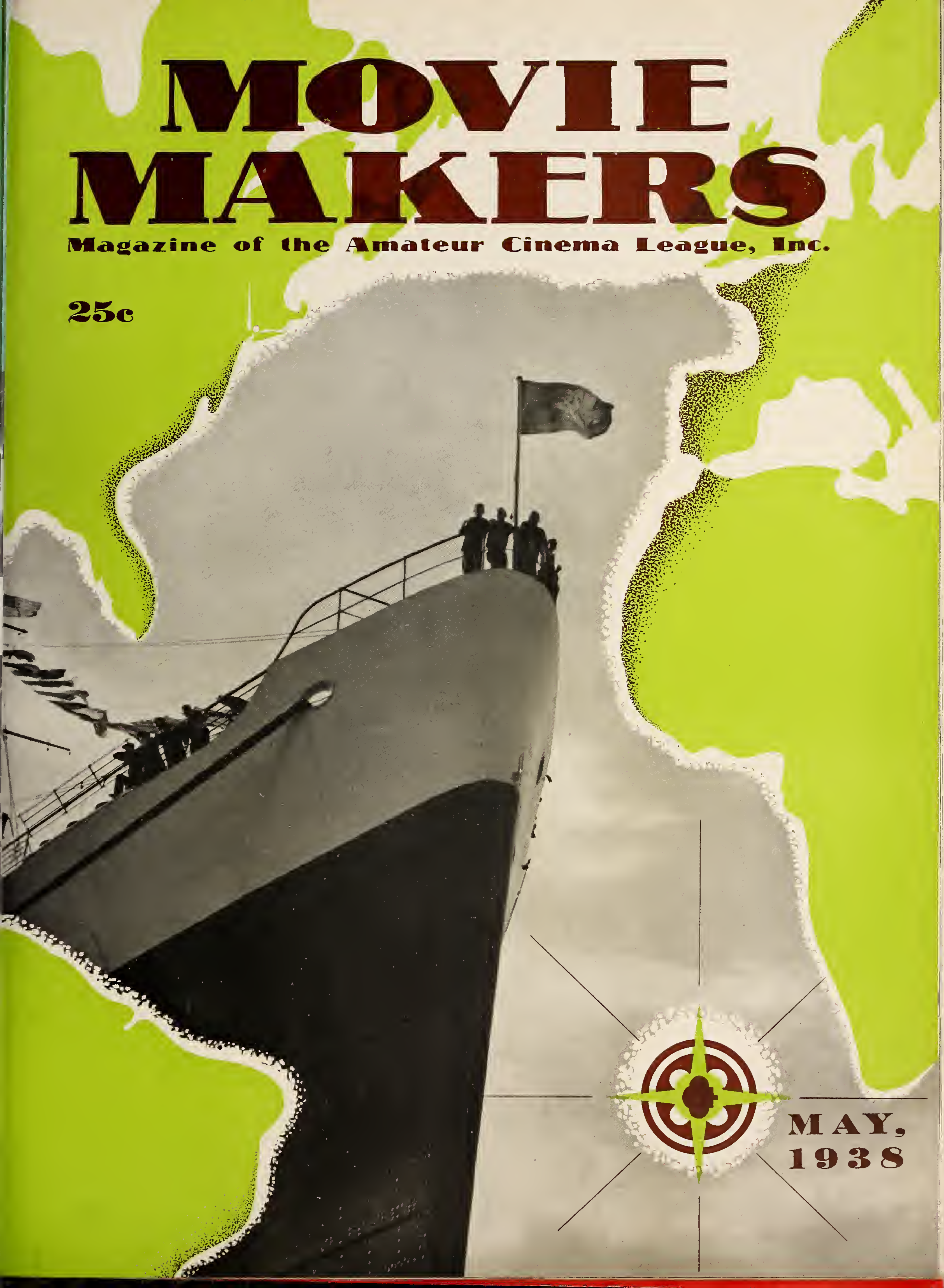

MAY, 1938

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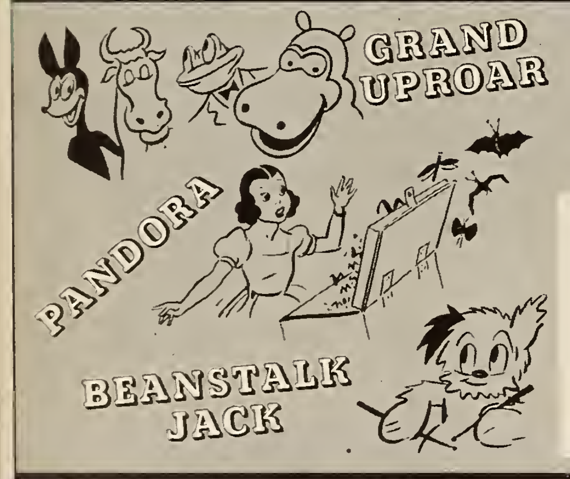

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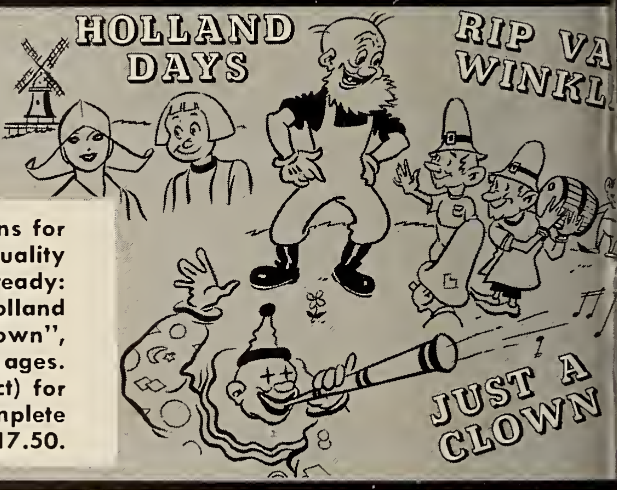

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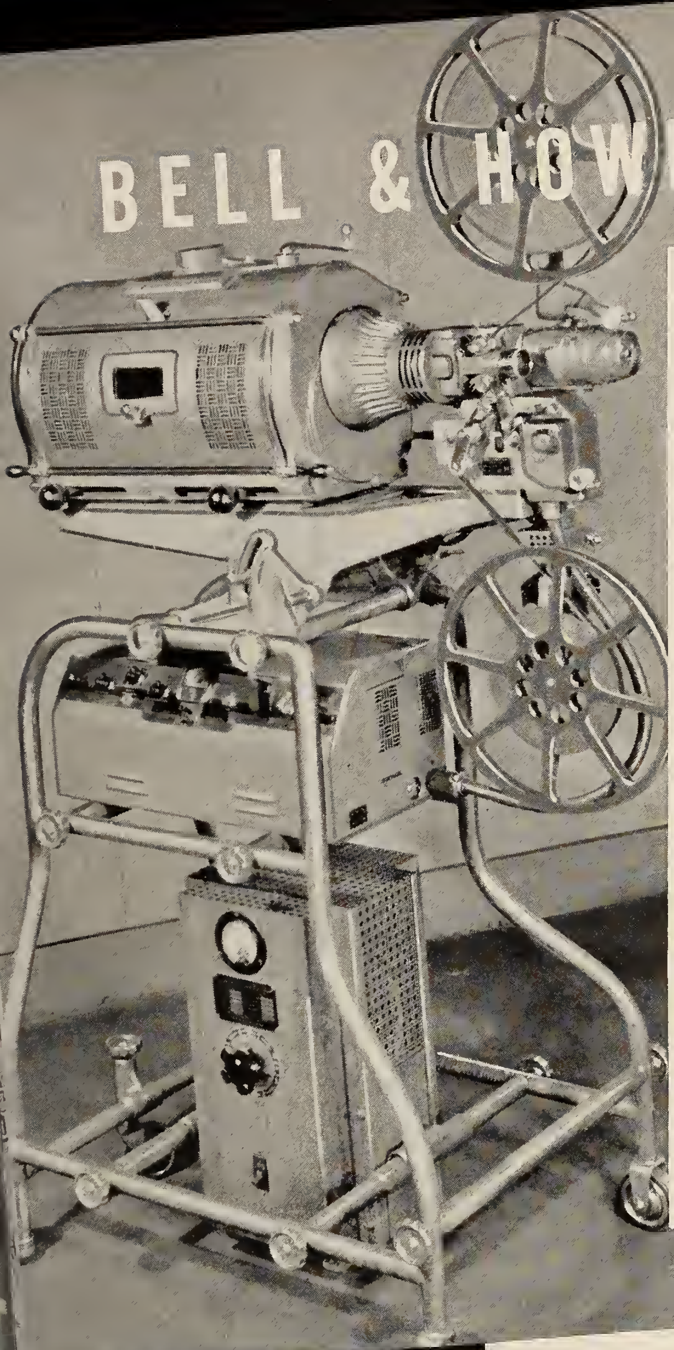

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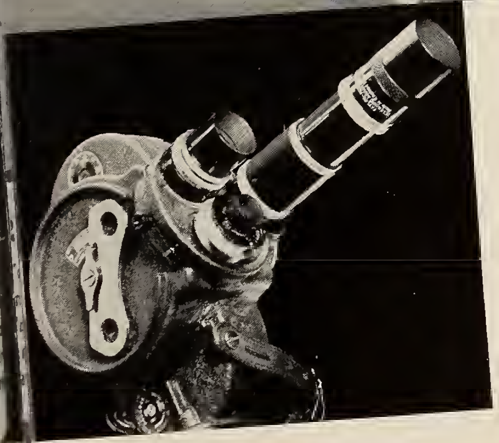

FILMO 70-D (*left*)—Unrivaled among 16 mm. cameras. Compact, light, versatile, this finest of all personal movie cameras has seven film speeds including slow motion, a turret head for quick lens changes, and a wide variety of instantly removable optional accessories, such as electric motor, external film magazines, and other equipment to add novelty and variety to your personal films.

FILMO DOUBLE 8 (*right*)—This 8 mm. camera has everything! Instant loading—film literally drops into place. Taylor-Hobson F 2.5 lens, interchangeable. Automatically reset film footage dial. Four operating speeds . . . your choice of two speed ranges . . . plus single-frame exposure device for animation work. Built-in spyglass viewfinder with masks for telephoto lenses. With speeds 8 to 32, $80. Speeds 16 to 64, $85. Model 134-G, with F 3.5 lens, only $55.

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AND HERE'S THE SCREEN FOR BRIGHTER SHOWINGS OF EACH NEW FILM

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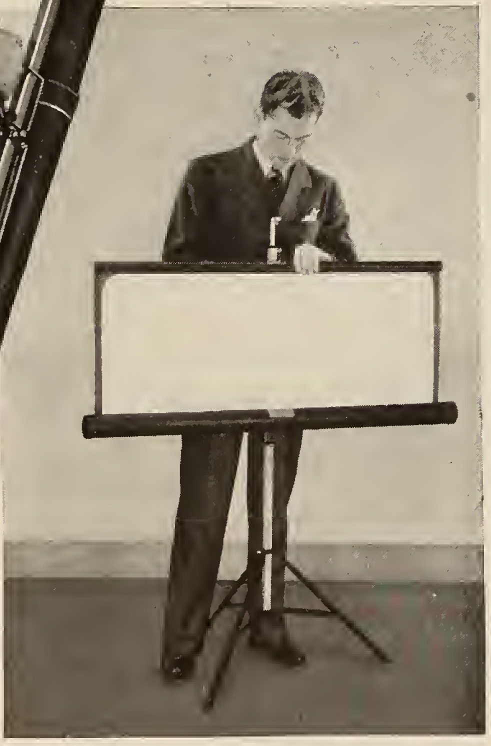

● To set up the Da-Lite Challenger, open the legs of the tripod, lift the screen fabric from the case and hook on the extension support, raising this to the height desired. *Square tubing* in the tripod and the extension support keeps the case and screen perfectly aligned.

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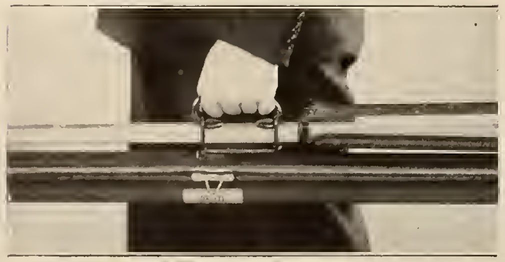

● The handle of the Challenger is mounted on a sturdy bracket which encompasses the square tubing and the case—an exclusive Challenger feature.

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MOVIE MAKERS

F. S. Lincoln

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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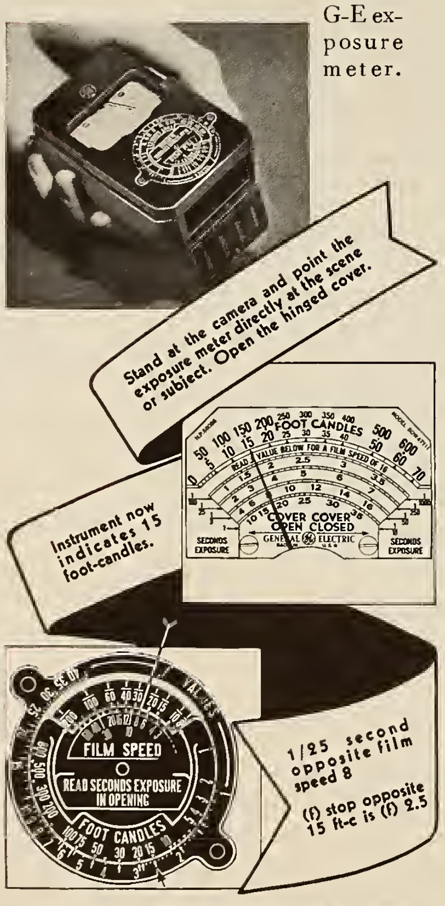
HOW TO USE THE G-E EXPOSURE METER

In Medium Light

HERE are the three simple, fast steps that you take to get better pictures—movies or still, in color or black and white—with the G-E exposure meter.


Stand at the camera and point the exposure meter directly at the scene or subject. Open the hinged cover.
Instrument now indicates 15 foot-candles.
FOOT CANDLES
COVER OPEN
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SECONDS EXPOSURE
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FILM SPEED
READ SECONDS EXPOSURE IN OPENING
1/25 second opposite film speed 8
(f) stop opposite 15 ft-c is (f) 2.5

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GENERAL ELECTRIC

430-103

Closeups—What filmers are doing

WITH spring blowing in the windows, it doesn't help any to get such a letter as we have lately from C. E. De Long, ACL, who writes from Mariposa (it means "butterfly"!), Calif. "I am looking forward," he reports, "to a two years' cruise to Alaska in a small cruiser which I own and which is now in Seattle. Expect to remain there for two winters and three summers." Mr. De Long seems pretty well qualified for such an adventure, both from the movie making and the maritime points of view. He has behind him forty years of experience in photography, twenty one of which he passed on active duty in the United States Navy, always as ship's or fleet photographer. He's going on his second year now as a League member and, strangely enough, still doesn't own a cine camera. But this is a situation that he intends fixing with some thoroughness before casting off on his Alaskan Odyssey. He says that membership has been worth many times the fee, camera or no camera, in helping him plan for future filming.

THE Ninth Annual Movie Party, traditional evening of cine entertainment presented by Duncan MacD. Little, ACL, and Mrs. Little, in New York City, is now history. Given this year in collaboration with the Division of Film Study, of Columbia University, the party presented at the McMillin Academic Theater the following program: *Eclipse Over Peru*, by Cinecoles; *Way to Victory*, by the Photo Patrons Club, of the East Side High School, Newark, N. J.; *Porpoise Oil*, by Alexander Leighton, M. D., ACL; *Kentucky Derby, 1937*, by Lillian McNulty; *West Texas Panther Hunt*, by Tom D. Park, ACL; *Mystery in the Forest*, by Khoji Tsukamoto; *Voyageur's Trail*, by Mr. Little. The same group of films was presented at a preview screening, a week earlier, at the Salle des Artistes, in New York City. Mr. Little was assisted at both functions by his experienced staff—Elfriede Boerner, Berton J. Delmhorst, ACL, Howard Demarest and Thomas Andrews.

As YOU read this, the schooner yacht *Yankee*, Captain Irving Johnson, should be riding safe and snug at her moorings in Gloucester harbor, from which famous New England port she sailed some eighteen months ago on her second voyage around the world. As Edmund Zacher, II, ACL, tells in this number, it wasn't intended to be a photographic cruise, but, if you read his story of *Yankee* filming, you'll see it practically turned into one. It gives us rather a warm glow of pride to think that MOVIE MAKERS followed this gallant Odyssey around the world—a number here, two numbers there—catching *Yankee* at sparse and scattered mail ports. Did us a little business, too. In our last letter from ship's photographer Zacher, mailed over six weeks ago at Georgetown, British Guiana, there were enclosed two applications for membership in the League, from members of the yacht's crew. With them there came in payment two worn and weatherbeaten United States notes. Rubber stamped on their faces stood the legend, "M. S. Alley & Co., Singapore," an Eastern moneychanger. Dotting both sides were spots of rust, seeming to tell of somebody's sea bag washed out in heavy weather. Faintly, each of the bills smelled of salt water.

Frame from travel reel which H. G. Coddington, ACL, made

MOVIE makers headed for Italy this summer will be glad to learn that the Italian Government has simplified considerably its regulations concerning amateur cameras and film. No longer will it be necessary for non commercial films (8 and 16mm.), exposed in Italy by tourists, to be subject to official inspection. Now, before leaving this country, the movie making traveler to Italy need only present himself and passport to the Italian Embassy, any of its consulates, or to one of the Italian Tourist Information Offices, located in New York, Chicago and San Francisco. There, on request, he will be granted special authorization for the free import and export of a specified number of films. No charge is made for such authorization.

IF YOU'RE at all interested in natural color prints these days, you are almost certain to come across the name of Konstantin J. Kostich, ACL, of New York City. All of the Kodachrome photographs in this number are from his camera. In the current Kodak International Exhibit of Photography, now touring fourteen cities of the United States after a gala opening at New York's Rockefeller Center, twenty one of the full color prints are from the Kostich collection. Earlier this year, the Medo Photo Supply Corporation, New York camera dealers, exhibited in a one man showing more than fifty color prints and two hundred transparencies by Mr. Kostich.

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FOR THE HOME

CLASSROOM, SALESMAN

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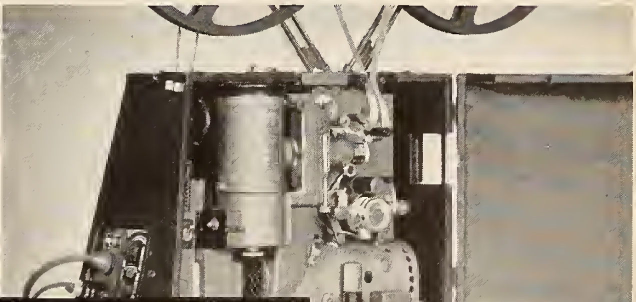

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16 MM

model 33

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VICTOR ANIMATOGRAPH CORP. DAVENPORT IOWA

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Practical films

Reporting use of personal films in serious fields

■ Kalamazoo College, a century old in tradition but modern in its methods, lately has employed an 800 foot color film to portray its campus and year round activities. Produced by the T. W. Willard Motion Picture Company, of New York City, and filmed personally by T. W. Willard, ACL, the two reels picture the life of the incoming freshman, the seasonal athletics, the practical program of education and research, the social gatherings and the commencement exercises. The production was filmed during the spring and fall of 1937, and. now completed, it will be screened before alumni groups of that college.

■ Traveling over 12,000 miles by automobile, wagon, pack horse and foot during the past three summers, E. P. Hunt, ACL, has made a thorough film study of the Southwest Indians in their native haunts, but he asserts that he has many more thousands of miles to tour before the educational review is completed. Indian costumes and customs are interestingly portrayed in 16mm. Kodachrome; Mr. Hunt's active camera invaded the redskin campfire grounds to record the Pueblos in their Santa Clara corn dance and to picture the Navajo ceremonials. Also included in the 2800 feet of sociological film are colorful and rare pictures of Monument Valley and of the Rainbow Bridge country.

■ To illustrate the good social work being done at the Far View Health Camp, in Cortland County, N. Y., Dr. M. R. French, ACL, recently has made a 400 foot record film which shows one day's activities at the camp. The production pictures the supervised life of the undernourished, underprivileged children who enjoy the healthy benefits of the outdoors under the careful eyes of trained nurses. Since the camp is maintained by the sale of Christmas seals and by public appropriations, this film will allow many people to view at first hand the fine social work they have been supporting.

■ Post recorded sound on film is used with telling effect in *Pioneers of Today*, an 800 foot, 16mm. monochrome picture recently completed for Harding College, at Cercy, Kans., by the T. W. Willard Motion Picture Company, of New York City. In this dramatic document of a struggling young school, an appealing account is presented of the sacrifices made, both by students and administration, in order to carry on in the search for education. The post recorded sound accompaniment is limited to music and narration.

■ Designed primarily as a publicity instrument, *Campus Life, the Clock Around* recently has been completed by Frank E. Gunnell, ACL, and Dr. Frederick W. Brock, ACL, for Wagner College, a Lutheran institution on Staten Island, N. Y. Edward W. Wilby, ACL, cooperated with the other cameramen, as production assistant and still photographer, in a comprehensive coverage of the enterprise. The completed film runs approximately 500 feet of 16mm. monochrome. Its premier public screening was given at the annual alumni dinner lately held by Wagner College.

■ The essential safety rules which pertain to the employees of the Pennsylvania Railroad, who work along the main tracks and in the train yards, will be illustrated on 16mm. film by P. M. Roeper, ACL, of Newport, Pa. The production is intended to impress in the minds of those workmen, whose duty it is to maintain the right of way and to preserve the railroad structures and appliances, the basic safety rules.

Bowdoin College expedition to film bird life on Kent's Island in the Bay of Fundy

W. A. O. Gross courtesy Bell & Howell

BOWDOIN
KENT'S ISLAND
EXPEDITION

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is MOVIE MAKERS, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* MOVIE MAKERS. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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Order for filming

MOST new filmers agree heartily with the time honored warning, "don't get flustered," because too many scenes in their own few reels have been spoiled by failure to perform some obvious act in arranging the shot.

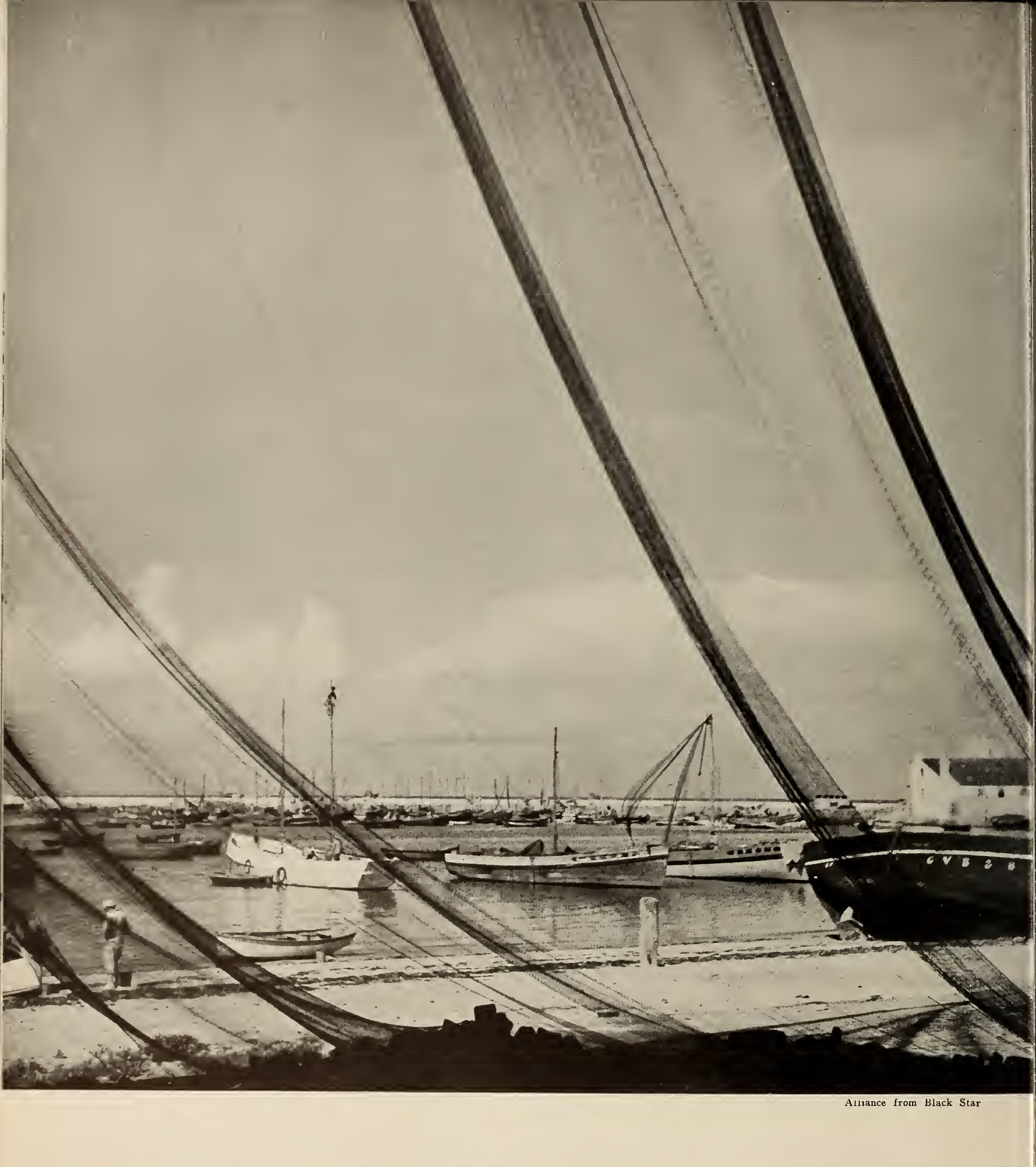
Some of these beginners, while they want to avoid confusion, have nothing better than the determination to "keep cool at all costs," which is likely, paradoxically, to be the very cause of their not keeping cool. What seems to be needed is not so much a will to do everything correctly as a sensibly planned routine that, once acquired, will carry the filmer smoothly through the necessary preliminaries to making a movie scene.

Everybody can set up such a routine, and nearly every one of them will differ from that of the next man. The one suggested here is not offered as the most perfect. It is presented only because it has been tested by experiment and actual usage. If you have not worked out a method for yourself, try this and then remodel it to suit your own temperament.

Assuming that the camera is already loaded and that you have the necessary accessories commonly taken for a day of serious filming, plan your maneuver for taking each scene, in this order:

1. See if the camera is fully wound.
2. Determine what is the scene you want to film. Is any of it likely to be cut off because of parallax between lens and finder?
3. Is the camera to be supported (tripod, unipod, breast or belt holder, some convenient rest that is on the spot) or is it to be hand held? Is the support so arranged that the camera is level?
4. What lens will you use? Is it clean? Is it firmly fixed in place? Have you the correct mask setting for use with it, if yours is a tubular finder with different masks?
5. What filter will you use, if any? Is it in place? Is the lens shade in place?
6. What "frames a second" speed will you use? Have you set it?
7. What is your exposure? Have you set it?
8. What is your focus? Have you set it?
9. Check camera speed, exposure and focus settings, to see if they are correct.
10. Determine what will be the length of the scene.
11. Is your shot still there, or have parts of it, or all of it, moved?
12. Shoot, watch your footage count, and then cut, without shaking the camera.

This routine will prevent anybody from getting excited. It will not make good films of itself, but it will prevent otherwise good films from being spoiled by nervous camera handling. It may look formidable, but, once mastered, it will be a sound basis for many a filmer who, without it, would forget something essential. It is a good start toward good movies.



Alliance from Black Star

● This shot, with its pattern of graceful curves, was made through a fish net hung up to dry. It shows the advantage of variety in composition that may come from shooting through a suitable foreground that will give design to the picture without obscuring the view. Tree leaves can be used this way.

EXPOSING FOR KODACHROME

Advice for new filmers using that color medium

FREDERICK G. BEACH, ACL

IN ADDITION to the pleasure that it has given to a great many movie makers, color filming has brought to cine workers a new concept of accuracy in exposure estimation. Generally speaking, in the past, black and white filmers have taken full advantage of the tremendous latitude in exposure allowed by the film and its processing. In black and white work, it is possible for the most inexperienced to produce passable results, and, because of this, the average movie maker has not been fully conscious of the many factors that affect exposure. The simple directions found in the camera instruction books and, in some cases, on the cameras, themselves, have made it possible for movie makers to get good monochromatic pictures. Light and dark scenes have been acceptable to most audiences as long as the image was fully visible on the screen.

But, when it came to color, exposure became not only a matter of a lighter or darker picture, but also a question of good or poor color rendition. A movie maker who readily would accept a black and white picture that was under or overexposed is quick to note the difference when the colors are too light and washed out or too dark and muddy. He then becomes very conscious of the effect of exposure.

Color film in itself has less latitude, or ability to record very light and very dark parts of the picture in any one scene, and it is not subject to any correction whatever in processing. So the cameraman, made more conscious of the effect of exposure, finds that color requires greater care in determining it. The somewhat loose methods of guessing at exposure, that have grown up under the wide latitude of black and white work, have not met the more exacting requirements of color filming.

The movie maker who wants to get the best results must forget his black and white filming experience and must study exposure for color films from a fresh viewpoint. There are two general methods of procedure open to him. He can use the charts and guides that come packed with each roll of color film, or he can buy an exposure meter.

Movie makers have found that the charts give them excellent exposure results, and, with this method, it is possible for a person who never made a movie before to get a satisfactory color picture. Where one is likely to meet difficulties is not in following the charts, but in trying to modify them by wholly imaginary factors. Of course, after a filmer is thoroughly familiar with color exposure, it is possible for him to change results somewhat, to meet his special taste, or to create a particular color effect in a given sequence. But, to begin with, if one uses the chart method of determining exposure, it is best to follow it implicitly.

The chart gives one a simple guide for judging the overall light, the subject and the direction of the light in relation to the subject. By combining these three factors properly, one may arrive at a desirable exposure for the scene. In making a picture, the first step is to decide which of the four fundamental sky conditions is present at the time.

When one first looks at the pictures on the chart, of these sky conditions, he may have some doubt as to his ability to do this. He can be reassured at once, for practically nobody fails in this respect. The sky conditions are very definite and can be distinguished easily. One is not likely, for example, to mistake bright sunlight and no clouds for a hazy sun and a few clouds. Much less likely is he to confuse bright sunlight with a cloudy, overcast sky.

The next step, advised by the chart, is to determine whether the subject is light, average or dark in color. There seems to be little difficulty here, and the only confusion that may be encountered is caused not by inability to decide to which category the subject belongs, but in not having decided which of the subjects in the scene is the most important. The ordinary movie scene is likely to be made up of a number of subjects, and one must determine which of them is to be emphasized. Is it the blonde girl in the light dress that you want to show to the audience, or is it the dark colored flowers beside which she is standing? Before you decide how you are going to adjust the exposure for the color of the subject, you must decide what the important subject is.

Next comes the question of whether you have side lighting, back lighting or full, front lighting. This you can determine by observing the way in which the shadows fall. If the shadow is in front of the subject in the direction of the camera, you are dealing with back lighting; if it falls on either side of the subject, it is side lighting; and, if it is behind the subject, you have front lighting. The last gives the best color results in the great majority of shots, although, unquestionably, there are scenes in which back or side lighting is dramatic and beautiful.

These three steps constitute the basic procedure in judging exposure for color shots by means of the chart. Added to these considerations, in some systems, is the distance from camera to subject. Theoretically, adjusting for this factor is not necessary, but the method seems to have advantages. The procedure is to open the diaphragm one half stop over the basic exposure, for closeups made with the subject within four feet of the camera, and to close the diaphragm one half stop for distant views, mountains, deserts and open landscapes.

A new movie maker, who wants to learn the art of judging exposure for color, should memorize the factors given on the film chart that he will find in every roll of Kodachrome. He should make his first exposure with the chart in hand and, then, after the roll comes back from processing, he should check the results in each case. He will find that, where he did not deviate from the the chart, he got good results, but, where he had a second thought for some reason (possibly based on some items of experience in black and white movie or still filming), his exposure was not right.

It is advantageous to learn, early in the game, the difference between front lighting, side light-

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Frank H. Bauer from R. I. Nesmith and Associates

In a sequence, use a medium shot before the ultra closeups

THE FLOWERS OF THE FIELD

They and their mates of the garden call to color filmers

J. OLIVER TUCKER

NATURE has laid a carpet of new flowers on the hillsides, the meadows and in the valleys and thereby has issued an open invitation to all 8mm. or 16mm. movie makers who film in color. Your own garden is staging a more formal show, and its proud hybrid beauties can be preserved in luminous color on the screen, while your neighbor's garden probably is proffering another invitation. If your neighbor is a member of a garden club, it is not likely that she would object to your filming her flowers, and, if you are willing to screen the results for the garden club, your popularity is assured.

However, the wild flowers have the lure of all wild things, and it is a great satisfaction to capture their beauty. A preliminary tramp through the woods and over the meadows will locate your quarry, and then you can go out with camera and accessories, confident that you will waste no time in hunting subjects.

You can introduce your reel by showing the cameraman leaving home in his car, or perhaps you might plan a sequence of children going on a hunt for wild flowers. Another device would be to begin with your own garden and then to progress outside its boundaries and present the wild flowers, finishing the main part of the picture with the rarest wild flowers that you can find. At the end, you would return again to your own garden, where your wife is seen cutting flowers for the dining room table. A closeup of the cut flowers would end the picture.

Whatever device you may adopt, present the sequences of the wild flowers with standard continuity technique. First, take long or medium shots to show the general background, framing these scenes through the trees or bushes in the foreground. If nature doesn't offer a good opportunity for this, have an assistant, standing outside the picture frame, hold a branch to supply a nice foreground. Follow these scenes with closer, medium or near shots and finally end the sequence with the closeups, made at different angles. Of course, you will want a tripod, because the closeup scenes should be rock steady. Then, there is no possible objection to the use of a tripod in this kind of filming—the subject will not run away, and you need not be bothered by other people when you set up your camera and select a viewpoint.

The lenses on many cameras can be focused on objects two feet distant, and, in the case of numerous types of flowers, this will serve the purpose. However, it is frequently desirable to fill the frame with a closeup of an individual flower, and this may call for some extra equipment. A new wide angle lens, recently announced, can be focused on objects at a distance of six inches, and this would take care of the problem. Another and very ready solution is to use one of the titling devices on the market. They are available for nearly all 8mm. and 16mm. cameras and will enable you to place your camera within a few inches of the flower. In addition, they will indicate the exact field that you are filming.

You can buy a supplementary lens which will make it possible to film ultra closeups, and, if you care to mount your own, you need spend only a dollar or so, because you can buy a spectacle lens from an optician, as suggested in *Closeups with supplementary lenses*, in this number of MOVIE MAKERS.

If it is possible with your camera, ultra closeups may be taken by inserting an extension tube between the camera and the lens. Extension tubes are available in many combinations for one advanced type of 16mm. camera, but, for all other 16mm. and 8mm. cameras, they must be made to order. The use of an extension tube makes it necessary to purchase a special type of reflex focuser unless one is built into your camera. Reflex focusers, showing the exact field and focus, are desirable for all ultra closeup work, so that one may be sure that the objects are centered correctly. The use of a titler takes care of this problem, because the title frame indicates the camera field. The depth of field at close range is so small that ordinary methods of measuring distance are a bit risky.

While the long and medium shots of the flowers naturally are taken on location, as far as the extreme closeups are concerned, it often will be more convenient to gather suitable specimens in the field and to photograph them at home. This will save time in setting up the apparatus, for, when everything is ready, we can take pictures as fast as we can substitute one flower for another. Another, and more important, reason for filming the closeups at home is that then we have absolute control over every detail, particularly over the choice of a background.

The selection of a background demands careful attention. A prime requisite is that it shall be of a more or less uniform character, without obtrusive ob-

[Continued on page 251]

CREATURES THAT BLOOM IN THE SPRING

DR. RAYMOND L. DITMARS

Wild life offers amazing subject matter in season

WHEN I look back over my years of work with motion picture cameras, much of which was done for scientific purposes, I recall particularly my pleasure in filming personal movies for my own satisfaction. I remember, especially, making a set of reels of wild life during the four seasons. In fact, I am still editing these films and adding to them. They are favorite subjects on the programs in our projection room at home.

This is the time when the outdoors is newly awakened, and a movie maker who starts a seasonal picture of wild life now will find a natural introduction and logical continuity, as the seasons progress from spring to winter. Special equipment is not required, and you can make equally good films on 8mm. or 16mm.

A preliminary background for a spring reel might include a few close shots of vegetation newly verdant. There are the silvery tassels of the pussy willow, new buds and the brave upthrust of the skunk cabbage in the swamps. The last has a lowly reputation, but its beds of bright green offer strong evidence of life coming from the brown and matted surface of the former season's debris.

Now a cheery chorus resounds from swampy meadows. It comes from tiny tree frogs, barely the length of one's little finger joint. The species producing these loud chirps and trills is known as Pickering's tree frog. In autumn, it hibernates near the water, so that, with spring, the clan may gather and lay eggs in the water, for this frog starts life from a tadpole stage, as do all frogs and toads. Here is an interesting creature for a movie sequence, since, in singing, it distends its throat to such relatively enormous size that this part may look like an opalescent marble, as large as, or larger than, the singer's body.

To make a movie of this, it is necessary to capture your specimens and to photograph them in a glass terrarium indoors. These little frogs are too timid, as a rule, to pose while they are singing at liberty out of doors. Then, again, they do most of their singing at night.

To catch them, one must take a flashlight, stalking to where they are singing. They usually are to be found roosting on vertical reeds, to which they cling by adhesive pads on fingers and toes—a provision among all arboreal frogs. They must be looked for very carefully, as they have a habit of ducking around to a side of the reed opposite the collector. It is well to gather about a dozen, unless the observer is able to tell the males from female specimens. It is only the males that sing. The females have a whitish throat, and the males a throat with darker hue, usually further marked by a fold or two which provides the distensible character. However, these are points not readily distinguishable with a flashlight while one is handling a small, squirming object.

When the specimens in a terrarium are provided with sticks or branches, the little fellows soon settle down and may be induced to start singing if one whistles or taps on a small bell. I have filmed them singing on the same night that they were caught. They do not seem to mind artificial light indoors and are not bothered by two to three flood bulbs in reflectors. I would suggest some stems of budding pussy willow as roosting places in the terrarium. The buds serve a twofold purpose; they indicate the size of the little singers and also impart the atmosphere of spring.

The emergence of the larger frogs from hibernating quarters usually comes quite a bit later, and, when one seeks them, he also can find their very apparent, jelly like egg masses which can be placed in a miniature aquarium. There, one can film, from day to day, the development of what, at first, looks like black shot scattered through the mass. The changes are quite rapid, and soon the tadpoles emerge. It is best to make a short film record daily. Thus, about twelve scenes will complete the story to the time when the tadpoles are free and are darting in all directions. A piece of glass may be used in pushing the egg mass to the front of the aquarium. Do not press enough to squeeze the mass badly, but flatten it to a moderate extent so that you can obtain better focus.

About the time that work with the frogs is done, the birds are nesting, and here is the possibility for some of the most fascinating material that can be caught with a movie camera. It is not particularly difficult work but requires patience and ingenuity. A fair variety of subjects may be found among the local birds, while carefully filming a single nest may produce a subject of great interest.

The growth of young birds is remarkably rapid. Within twenty five days from the time a brood of wobbly and naked little robins is hatched, the young birds are nearly the size of their parents, are well feathered and are being taught to fly.

While filming a nest of birds may sound like a diffi- [Continued on page 250]

Blue jays, chipmunks and woodchucks are spring film subjects

William Bridges

The schooner yacht "Yankee" carried a photographic crew

SPREADING CINE SAILS

The partial log of a filmer who circled the world

EDMUND ZACHER, II, ACL

On November 1, 1936, the schooner yacht, *Yankee,* sailed from the famous harbor of fishing fleets—Gloucester, Massachusetts—on its second year and a half voyage around the world.

It was not to be primarily a photographic voyage, but rather a trip on which eighteen people, fifteen of them amateurs to the sailing game, could learn to sail and might acquire a broader knowledge of the world by first hand contact with its places and peoples. What the members of this amateur crew wished to learn was a matter of their own choosing. Among the eighteen were a navigator, a radio amateur, a doctor, an engineer and a photographer—all ready to help any of the others who wished to learn more.

We have now—at Singapore, in October, 1937—covered 20,000 miles; eleven months have passed, and we are half way around the world. The Galapagos, the Society Islands, Penrhyn, Christmas and Fanning Islands, Samoa, the New Hebrides, the Solomons, New Guinea, Bali and Java are no longer just names in the Pacific. They now mean something to us—something we shall not soon forget.

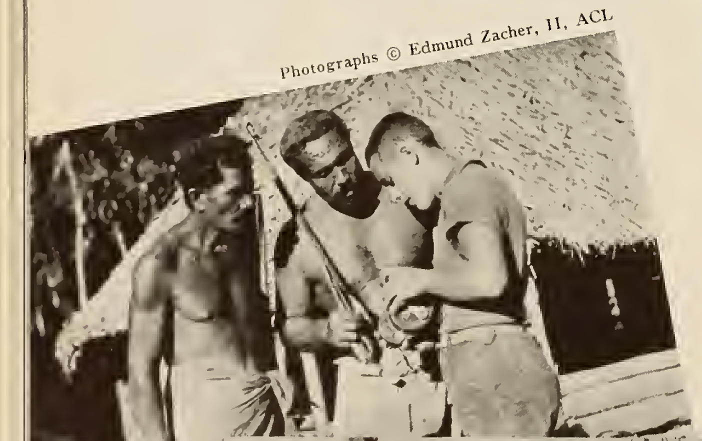
The bleak volcanic islands of the Galapagos remind us of turtles, birds, fish and strange people; the Society Islands, Penrhyn, Christmas and Fanning make us think of coral reefs, squalls and disappointing natives. The New Hebrides and the Solomons have left us with new and different impressions of the natives, their living and customs. Native dances at Port Moresby, New Guinea, are not now to us just stamping feet and beating the *kundu,* but a certain rhythm, a whole hearted enthusiasm and a riot of color in elaborate feathered decorations. At Pago Pago, in Samoa, we saw an entirely different type of dancing—the *siva*—done mostly in sitting posture. Active volcanoes, varieties of boats, colored lakes, pearl diving, dragon lizards, storms, calms and fair weather at sea and the production of a theatrical movie laid in the South Seas—all these are now a lasting part of our experience.

But to say that this is not a photographic voyage would be a misstatement, for, intended or not, it has turned into one. Never has an imporant event of our cruise taken place that it has not been filmed in movies and "stills", and most of the crew are equipped with apparatus. Some have only one camera and a supply of film, but, since I am ship's photographer, I took seven cameras, extra lenses, filters, developing equipment and quantities of film. At our various mail ports, shipments of film and equipment have arrived, adding to our already large supply. As these shipments have come in and the number of exposed films has increased, I have wondered just how photographic this non photographic cruise was becoming.

So I made a rough survey of the equipment and film supplies on board and, to my surprise, I found that we already

[Continued on page 255]

Photographs © Edmund Zacher, II, ACL



The islands of the Pacific and leisure days at sea, all recorded on film

Wherever adventure leads, you want a cine camera ready

D. H. Dickason from R. I. Nesmith and Associates

WHAT SHALL WE TAKE ABROAD?

EDWARD P. ELLIS, ACL

IF you are going abroad this summer, you will take your movie camera, of course, and it follows that you want to make a good picture of your trip—well photographed and entertaining. If you have had the good fortune of filming a voyage abroad before, you will want to make an even better movie than in the past, and, if it is the first trip, your film record of it is going to be very important to you.

If you previously have made a movie of a trip abroad, or of a world cruise, the best preparation for the coming film is to review the scrap shots from the reels of the previous adventures. Edited films seldom show the most important technical mistakes, but in your scrap shots is a catalog of your worst faults. It is easy to forget them, for it is pleasanter to remember one's cine triumphs, but, since scrap film represents a loss in both money and pleasure, it pays to review one's errors to see how they could be avoided.

But, whether this is your first or your tenth adventure, it is equally helpful to check, before you sail, all movie equipment that you will take. Do it well in advance, so that there will be time to get any repairs made that may be necessary and to buy any accessories that you may need.

The first objects of interest are your lenses. You should be sure that they are in perfect condition and that they are seated correctly in their mounts, so that they will give sharp images when focused according to the calibrations on their barrels. Your filters may be as varied as your knowledge or experience in using them correctly allows, but usually it is best not to take more than two or three. It is essential that the characteristics of each filter be firmly fixed in your mind, if consistently good results are to be obtained. If you are taking several lenses, you will want a filter holder that will enable you to use any filter with any lens. A simple spring clip holder solves the problem nicely.

Send your camera back to its maker for a complete check over. Then you can be certain that there is no insidious scratch in the film gate and that the spring is well greased. Most important, this step will assure you that the lenses are correctly seated. When the camera comes back from the factory, you can take an extra precaution by checking its speed calibrations. This is simply done by threading, in the camera, a loop of film of known length and then by starting the camera and timing the cycle of rotation of the loop as it passes through the film gate. Once, after I had exposed twenty two rolls of film at a speed of twenty four frames a second, for the purpose of adding sound later, I had the unhappy experience of discovering that the twenty four frame speed was running four frames a second slow. So the picture remains silent.

There is no more helpless feeling than to be in the midst of a good set of shots and to discover that the front finder lens of the camera has been broken. During travel, it is always possible that this lens may be damaged, because one is likely not to take the same care of his equipment that he would at home. Fortunately, an extra finder lens is not expensive, and its cost is well repaid by the peace of mind its presence brings.

You certainly do not want any of your travel shots spoiled by a dirty camera gate or lens, so be sure to include, in your carrying case, a brush for cleaning the gate and a book of cleaning tissue for the lens.

A fact most filmers overlook is that the popular photocell exposure meters are not self calibrating. While occasional bumps seldom prevent the instrument from operating, there is no assurance that a meter that has been accidentally dropped on the ship's deck is still giving a correct reading. Perhaps you will find it worth [Continued on page 261]

Be sure that everything is thought out in advance

CLOSEUPS WITH SUPPLEMENTARY LENSES

A simplification of theory behind use of these aids

R. FAWN MITCHELL

SUPPLEMENTARY lenses are important and practical facilities for the movie maker who is working with either an 8mm. or 16mm. camera that is equipped with a fixed focus lens. Their use is by no means limited to such cameras, but. if one does not have a focusing lens, supplementary lenses are especially helpful.

With an auxiliary lens, one can make ultra closeups in focus and can film title cards readily, while, with the fixed focus lens alone, this would be impossible, for the subjects would be out of focus. The fact that supplementary lenses are called portrait attachments, and are available commercially for different makes of cameras, bespeaks their wide utility.

Since so many movie makers use supplementary lenses as a matter of course, and since they are available to the veriest tyro at filming, one wonders why the whole subject has been camouflaged in technical mystery. Diagrams and tables have been published to show how to calculate these lenses, and complex discussions on how to use them have been written. Yet, just as in the case of so many other things, no dark scientific mystery is involved. Only the elements of very simple optics are concerned.

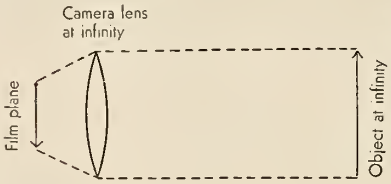


Figure 1

Whether you buy an auxiliary lens in a metal mount or adapter to fit the lens on your camera, or whether you use an ordinary spectacle lens and fasten it to your camera with adhesive tape, the same optical fundamentals are involved. The method of calculating such lenses, as far as their application to fixed focus objectives is concerned, is ridiculously simple—so simple that it seems futile to conceal it in hocus pocus. The rule is that the *focal length of the supplementary lens is the same as the distance at which it is to be used.*

In other words, if you want to take portraits at three feet with a fixed focus camera, you use a supplementary lens which has a focal length of three feet. Perhaps, previously, you have encountered elaborate tables with which to solve this problem, and therefore you feel that this is too simple and that some vital factor has been ignored. However, the diagrams on this page explain how this method tells the story correctly.

In Figure 1, we see parallel rays of light which come from an object at infinity and which are focused on the film by the camera lens. The rays are, in effect, parallel because the object is so far away.

Figure 2 shows how a supplementary lens of three foot focus will receive rays from any point on an object that is placed at a distance equal to the focal length of the lens and how this supplementary lens will bend these rays so that they are parallel when they emerge. In short, the supplementary lens transmits to the taking lens the parallel rays, just as if the object were located at infinity. Now, if the supplementary lens is placed against the camera lens, as is always done, the distance X is eliminated, and the object obviously will be at a distance of three feet from the camera lens. While this explanation has been simplified to the very barest optical essentials. it should convey the basis for the rule that we have given.

From the standpoint of a lens designer, supplementary lenses are not the best solution of the focusing problem, since these lenses are uncorrected and therefore may introduce aberration errors. From the movie maker's viewpoint, these errors do limit the closest distance at which a supplementary lens can be used, and they also necessitate placing it as close as possible to the regular lens. But, for the purposes that we are discussing, the aberration errors are not serious. We shall cover them with a generalized statement that about six inches from the camera to the subject is the closest distance for which a supplementary lens can be used on the ordinary cine camera without loss of fine detail becoming apparent.

By this time, you probably are thinking of all the talk about diopters that you may have heard and you may be wondering how you would dare go to an optician and ask him for a spectacle lens of three foot focal length. Really, it is not so bad as that; the solution to this problem is as simple as the first optical "law" we gave previously.

As a matter of convenience, opticians rate the magnifying power of lenses in diopters. After all, it is logical that they would be more interested in knowing how much the different spectacle lenses magnify than what their focal lengths happen to be. However, their index of diopters is no stumbling block to us, since a lens with a focal length of one meter has a (magnifying) power of one diopter. Translating the metric measurement into inches, we can say that a lens having a magnifying power of one diopter has a focal length of thirty nine and a third inches. Now we can see that our three foot portrait attachment is nothing more nor less than an ordinary one diopter spectacle lens. (Strictly speaking, it is slightly less than one diopter.)

Now, let us consider the extreme closeups, requiring a supplementary lens of more power or shorter focal length. Title work, dental closeups and insect photography come under this classification. A one foot (i.e. three diopter) focal length lens, for instance, can be used for these and other purposes as well.

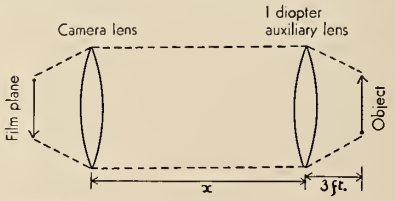


Figure 2

But, we must remember that our title cards or other subjects must fit the camera field at a distance of one foot, and this brings up the whole matter of the size of the field included by different focal length lenses at different distances. For this article, a simplified guide is offered, but, if one fact is memorized, it is possible to calculate mentally, at will, the size of field included at any distance by your camera lens plus its auxiliary lens. The fact to be memorized is that the standard fixed focus lenses on most movie cameras photograph a field of ten and a half by fourteen inches at a distance of thirty six inches from the camera to the subject. In other words, if we use a three foot focal length supplementary lens with the 12½mm. lens on an 8mm. camera, or with a one inch lens on a 16mm. camera, we shall have a ten and a half by fourteen inch field in focus at a distance of three feet. You can see why thirty six inches is such a favorite distance at which to take portrait closeups; it makes it possible to focus on a field that includes the subject's head and just enough spacing around the head to look well on the screen.

The following table will be helpful to cameramen who may wish to make motion picture close-

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THE WORLD'S FAIR OF COLOR

League's President tells plans to interest filmers

CHARLES R. McLENDON, ACL

THE descriptive talents of the late Dexter Fellows, the famous circus press agent, were so facile that he frequently used the adjectives "stupendous" and "colossal" as diminutives. In absence of extraordinary powers, we can regard plans for the New York World's Fair 1939 as merely prodigious. And stupendous, colossal and prodigious the fair will be, especially for the amateur movie maker who will be fortunate enough to visit the fair with an *f*/1.9 lens and an adequate supply of Kodachrome film.

It cannot truthfully be held that the fair has been designed with the movie maker exclusively in mind. But that is a technical point which easily can be overlooked. Opening day, April 30, 1939, will inaugurate a field day for the exacting and discerning filmer.

We have the authority of Stephen F. Voorhees, ACL, chairman of the fair's board of design and President of the Amateur Cinema League, that the fair will be cinematographically photogenic. In terms of "The World of Tomorrow" will be integrated our proud accomplishments in art and literature, science and industry, government and the social services. And this pattern of future civilized living will be interpreted visually by new decorative motifs, original concepts of illumination, functional methods of display, new ideas and practices.

The nation's movie makers will expend thousands of feet of Kodachrome or black and white film in their efforts to capture these visual interpretations. So it should be worth while to examine the fair in terms of pictures. This information should prove valuable in the advance preparation of working scenarios, or the continuity outlines, essential in turning out good amateur movies, particularly if the subject is ambitious.

The fair will rise in Flushing Meadow Park, a 1216 acre, three mile long area near the population center of New York, roomy enough for more than a hundred principal buildings and an expected crowd of 250,000 persons a day. The focal buildings will be arranged functionally, conforming in beauty and dignity with the Theme Center—the Trylon, a slender, triangular obelisk taller than Washington Monument, joined to the Perisphere, a simple white globe, 200 feet high, apparently supported by a cluster of illuminated fountains.

The Theme Center will serve as the introduction to many amateur movies, for an obvious reason. Access to the hollow interior of the Perisphere, where a moving panorama will be staged, will be by a semi circular ramp, rising from ground level to its junction with the sphere seventy five feet above.

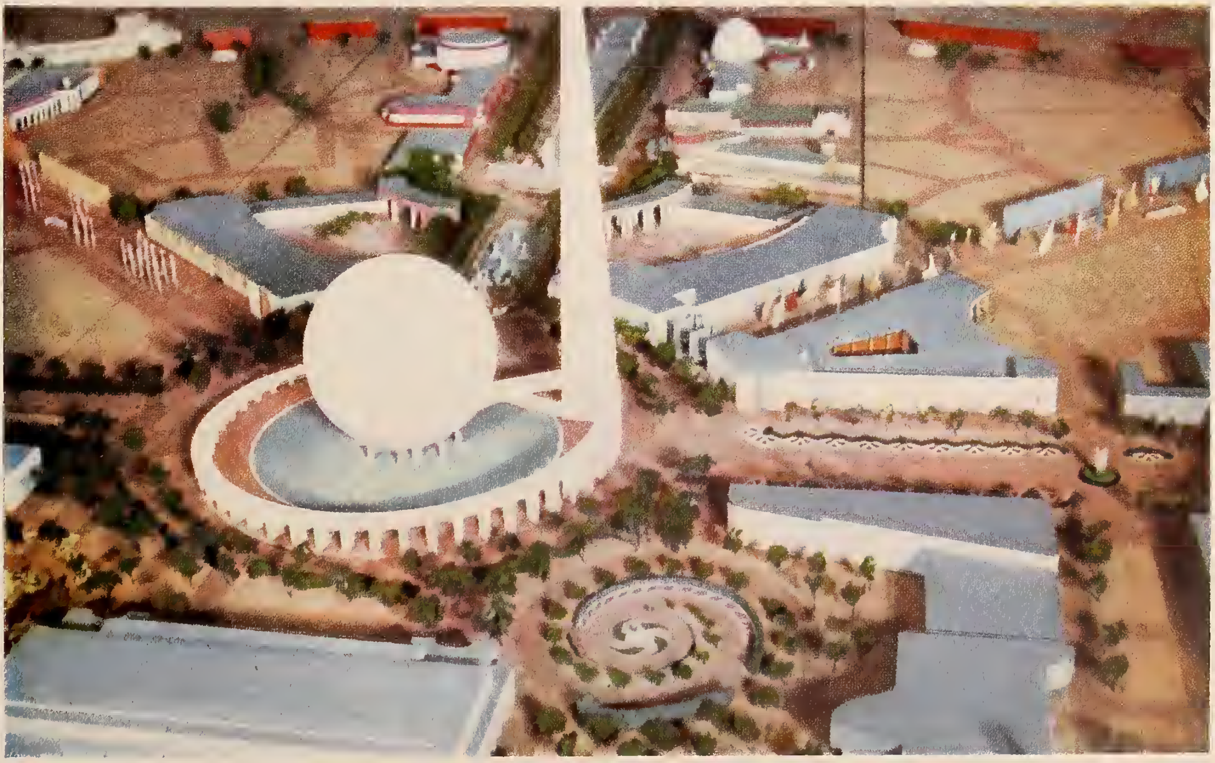
From this height, most towering vantage point of all, and from intermediate points along the ramp, the movie maker may set his scene with long shots of the focal buildings and broad esplanades.

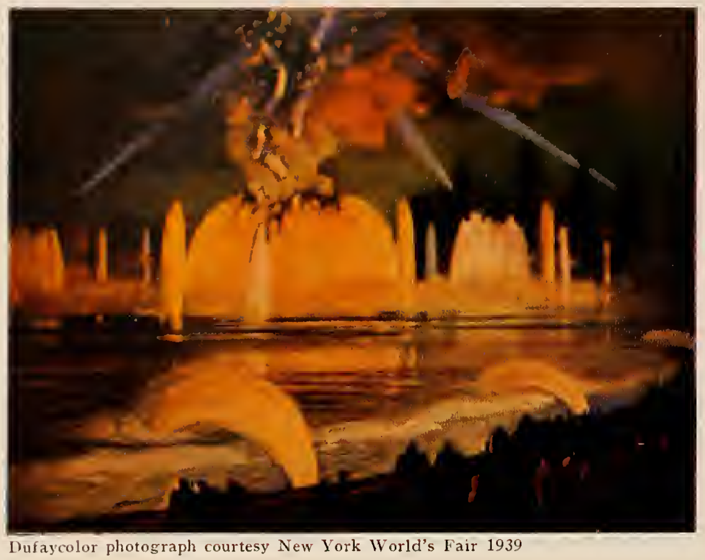
The seventy five foot parallel commands a long view over Meadow Lake, about which will be clustered the amusement city of 280 acres. To the south will be the Marine Transportation Building and its mirror lakes, its entrance flanked by towering blue prows of twin ocean superliners. Handsome by day, but handsomer still by night, with buildings and tree lined plazas bathed by millions of lights.

The Theme Center of the World's Fair shown in a model

Kodachrome photograph by K. J. Kostich, ACL

Plates by Aetna Photo-Engraving





Dufaycolor photograph courtesy New York World's Fair 1939

Sketch of pageant of light, color, flames and water

Color filmers will find this illumination one of the most interesting aspects of the fair. In the past, our super fairs have depended largely on neon tubes for decorative color and simple Mazdas and flood lights for general illumination.

Mr. Voorhees has explained, for use in this article, that a newly developed fluorescent tube will be used universally to provide both decoration and illumination. Chemical coatings inside the tubes fluoresce under the action of mercury vapor and create a wide variety of color, including fugitive shades and pastels hitherto elusive. These colorful tubes will be utilized abundantly as integral parts of the decorative schemes and will be blended freely with murals and free standing sculptural groups.

More than any other factor in night filming, these illuminants will add broad scope to the planned movie of the fair. Their softly outlined color, utilizing the limitless possibilities of the spectrum, will point up Kodachrome shots with glorious hues, and their high efficiency as pure light should add enough illumination to paint in details of structures they adorn. These, indeed, call for Type A Kodachrome, the special film for night photography.

As an example, Mr. Voorhees cited a mural to be executed in brass, with fluorescent tubes of varied colors to be placed both before and behind. This should be filmed from several angles, he suggests, to capture the changing play of color. Another challenge to the movie maker will be a transportation mural, fabricated of cellophane and polarized light.

The filmer's approach to the fair should contemplate, separately, the problems of night and day treatments. Certainly, Type A Kodachrome should be the choice for night work, for otherwise color values will be distorted.

By night, the visitor will discover the Theme Center bathed in color. Batteries of projectors mounted on distant buildings will spot the Perisphere, while other projectors will superimpose moving patterns of light which may take the form of clouds, geometric motifs and moving panoramas. Often, the play will create an illusion that the globe is rotating slowly. The towering Trylon, touched only by reflected light, will seem to fade upward into the night.

Flowing northeast from the Theme Center will be the Central Mall, a broad, tree lined esplanade, with central mirror lakes carrying the eye to a 700 foot lagoon, beyond which the Federal government buildings and the halls of foreign nations will be grouped. Illuminated from below by mercury vapor lamps, the rows of giant American elms will seem to glow with mysterious color.

At the entrance of the Mall will be found the massive groups of sculptor Paul Manship, centering about a fifty foot sundial, and beyond, set in semi circular Washington Square, will rear a statue of George Washington, sixty feet high, the work of James Earle Fraser. In another setting, four tall figures will represent freedom of speech, of assembly, of religion and of the press, to be sculptured by Leo Friedlander.

The pavement of the square on which the freedoms will rest is to be colored patterns. The landscaping includes the elms, shrubs and flowering plants. The blooms of pansies, geraniums and tulips should lend color to the filmer.

It is at the lagoon, however, that the movie maker will come into his own. Here, on stated nights, the visitors will be treated to something new in America—a rhythmical abstraction in the form of a pageant of light, color, flame, sound and water.

The lagoon will be mined with an orderly mechanical tangle of fountains, compressed air vents, gas jets, flood lights and receptacles for discharging pyrotechnics, with controls centered in a single coordinating panel. This center will be, in effect, the console of a mighty organ of sound and sight, from which the organist may blend all elements into cohesive, flowing form. It is an organ to dominate space with controlled sensation.

Mr. Voorhees describes it as "a Niagara plus a Vesuvius." Geometrically spaced fountains will thrust broad jets of water 150 feet upward into the beams

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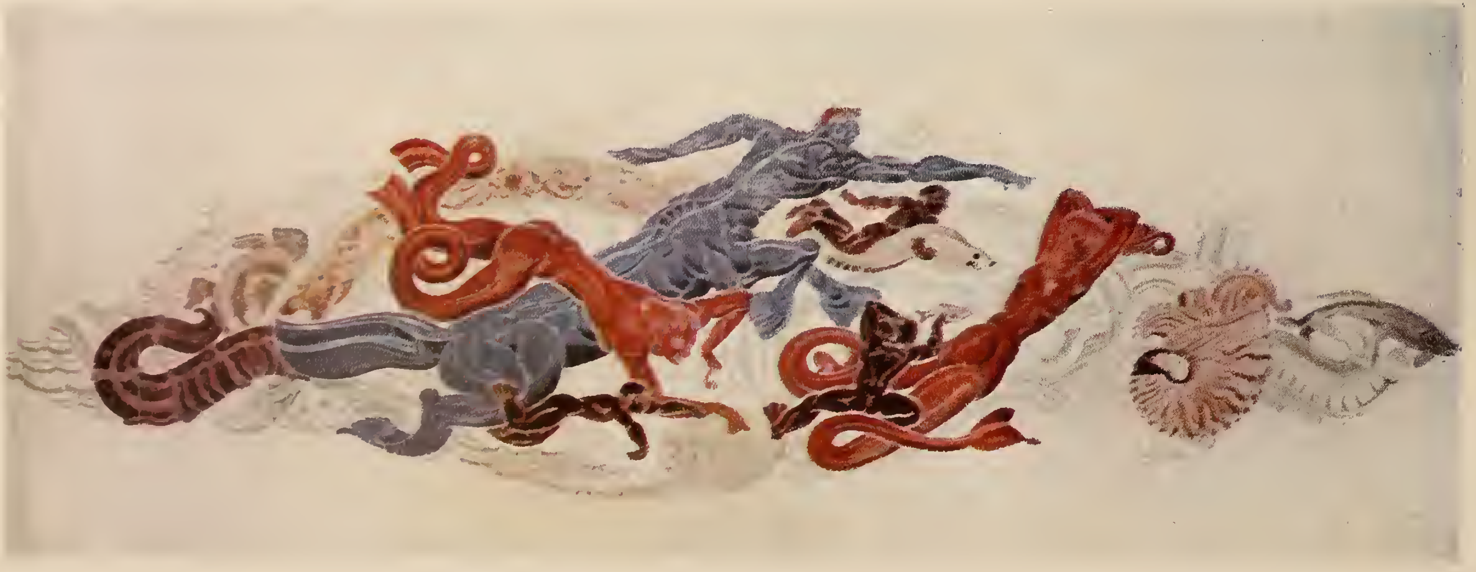
A mural design for the fair, typical of art to be filmed

Kodachrome photograph by K. J. Kostich, ACL

Plates by Aetna Photo-Engraving



Kodachrome photograph by K. J. Kostich, ACL

Plates by Aetna Photo-Engraving

EUROPE HAS COLOR

Film travelers should not fail to record it abroad

JAMES W. MOORE, ACL

FORGET your passport, if you must, but don't forget to take color film, as well as black and white, in setting out for Europe!

With processing stations for color now active in the three great capitals—London, Paris and Berlin—with no customs difficulty inherent in sending (or bringing) your rolls back home, there is little or no reason left for not doing Europe in color. And, as for attractive subject matter, you'll find it almost embarrassingly plentiful.

Just to play safe, we made a practical check on this last point. We called to mind the mounting record of chromatic beauty compiled by League vicepresident John V. Hansen, ACL, of Washington, who has perfected his technique of the pastel on the cine screen. We considered the accomplishments of K. J. Kostich, ACL, of New York City, the photographic familiar of countless European highways and byways.

We remembered the recent Italian architectural studies, by Professor Edward Lawson, ACL, of Cornell University, so ably exemplified by his movie digest, *The Fountains of Rome*. We recalled the pleasure of seeing *This Side of Paradise*, a delightful study of Alpine country, by Alan Moorhouse, ACL, of Toronto. We knew we could go on through dozens more—but, for us, these were proof and plenty. Europe has color, and movie makers can record it as they may wish to interpret it.

One of the first places you will see it is right on the main streets, the gay boulevards and promenades of the great cities. Champs Elysées, Piccadilly, the Promenade des Anglais of Nice or the Langelinie of Copenhagen, Denmark's bright capital—these are but a few of many such locations.

There is plenty of action in all of them, plenty of color and beautiful buildings in the background, with which one can create attractive compositions. It all lies before you, and the rest is up to you and the consideration that you give to three very important factors—the camera, the composition and the continuity. In the category of the things concerning your camera, you will be sure that your exposure setting is right, that you have focused the lens properly, if it has not a fixed focus, and that you are holding the camera as steady as possible.

(There certainly should be no panoramas on boulevard shots.)

When you think of composition, you will study the way in which the shadows fall, so that you can select a viewpoint that will give clear, sparkling colors. (Flat lighting is best for this.) You will be sure that you have a strong, triangular mass in the background, or some other definite and pleasant arrangement of forms, and you will be certain that you have the street at an angle, so that it will not bisect the picture and that the traffic will not pass the lens at right angles, to "jitter" on the screen.

When it comes to continuity, you will remember that any subject that is worth one shot is worth a second; that variety of camera angle gives interest; and that, if the audience is entertained by a medium shot, it will want decidedly to see the significant detail of the picture closer, in a near shot or closeup.

Above all, you will not be overwhelmed by the beauty of static monuments and buildings to the exclusion of action and human interest. In the forepart of your mind, keep the knowledge that people, most of all, are interested in other people—what they eat and drink, how and where they live and how they work. The little details of life in a foreign setting, the human incidents in the streets, the food and drinks on the table of the boulevard café—these are the things that you will treasure at home more than the picture post card views of famous cathedrals.

Let's take the Langelinie, for example. Here, a gay colony of delightful restaurants border the blue water, with sparkling bright umbrellas over their outdoor tables. Neat, northern flowers provide a background for their beauty. Before you take a table and your aqua vitae, spend a moment or two on long and medium shots of this spirited setting. Your time and trouble will be well rewarded, since, once seated with your *apéritif*, you'll soon find more shots to weave into the sequence. Some you might miss—but mustn't—are careful closeup studies of the *koldtbord*, delicious cold table of colorful *hors d'oeuvre*, famous with all travelers to Denmark.

After you finish shooting (and eating!) this delightful appetizer, turn your tripod around, slip on a telephoto lens—and you will find a whole new sequence of color crying to be filmed. Right from your restaurant on the Langelinie, one can catch the bright pageant of the harbor—the sailboats and yachts, their gay signal flags flying in a blue sky, or, on Sundays and holidays, Denmark's striking ensign—a white cross on a red ground.

As for that, the waterfront of nearly any place in Europe offers grand subject matter to the color filmer. We still recall, with great pleasure, an earlier reel by Mr. Moorhouse, in which he recorded the delicate, weathered colors of a tiny fishing village on England's Cornwall coast. A small section of the busy harbor of Marseilles offers another treatment, and so does Ragusa, on the Adriatic, with its island dotted entrance into picturesque Jugo Slavia. Here, against a mellow background of medieval battlements, are the many hued sailing craft serving the island traffic. Here, with leisure and friendliness, their piratical looking crews go about their simple tasks of loading and unloading cargos of fruit and fish, wood and wine. Catch it at day's end, with the warm tones of the sun bathing the placid water, and you'll think you've beaten a Turner canvas.

Yet one need not stay always on the seacoast to film Europe's color. Inland, each country offers countless subjects. There are the scenic views of pastel shaded distances in the mountains and the vivid green valleys; there are the chill blues and blue greens of towering ice covered peaks in the Alps; and there are the more intimate shots of farm lands framed in trees. But, in all this, do not forget the human element and the foreground. Perhaps you can combine both by including, in the forepart of the frame, a shepherd or a peasant in his national costume.

But, often, the best combination of color and human interest is to be found in the simpler market places. London has them, with her shrill coster markets in the East End. Paris has the famous Flea Market, while less known but more colorful are her fruit and produce stalls of

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Market scenes offer bright colors and gay human interest

Kodachrome photograph by K. J. Kostich, ACL

Plates by Aetna Photo-Engraving

Virginia Conservation Commission

Portion of Garden of the Palace in Williamsburg, Va.

IN OLD VIRGINIA

Where history has made a filmer's field day

WALDO E. AUSTIN, ACL

THE movie maker who wants to film the monuments of past civilization, the vestiges of a spacious living of another time, usually thinks of Europe as the logical, and even inevitable, field for him. But, surprisingly enough, there is a lot of this right at home. Historical romance is where you find it, and where you find it you can film it.

We are not referring to a bleak granite monument or two, either. Admittedly, a lot of our historical sites are rather barren of movie glamour, and some of them are as prosaic as a filling station. But, in the State of Virginia, there are several sections of the country that are quite different. There, on that slender finger of land pointing into Chesapeake Bay, between the rivers York, on the north, and James, on the south, are Jamestown, Williamsburg and Yorktown, all within a radius of twenty five miles.

They are the focal points of the Colonial National Historical Park, and this area is truly the cradle of our nation. The beginning of the English colonial period in the present United States is symbolized by Jamestown; the end of this period by Yorktown; and between the two stands Williamsburg, center of Eighteenth Century Virginia culture.

At Jamestown, May 13. 1607, the first permanent English settlement was established in America. Here, the colonials wrestled with a wilderness and created the bulwark of American civilization. Here, liberty was conceived, defended and realized in fact, with the surrender of Cornwallis at Yorktown, October 19, 1781. Here lived many of those whose names we have learned from legend and history—Captain John Smith. Pocahontas, Nathaniel Bacon, Patrick Henry, George Washington, Lafayette, Thomas Jefferson. Romantically, heroically, astutely, these people shaped and guided the destinies of the lusty Virginia colony and, to a very great extent, our whole national character.

In such a setting of historic importance, even the most unimaginative movie maker will find a treasure trove of exciting material. The remaining ruins of some buildings and authentic restorations of others challenge filmers to make a competent movie interpretation of this part of our American past.

Since it is centrally located, the visiting movie maker might establish his headquarters at Williamsburg, where he will find the entire colonial city substantially restored to its Eighteenth Century appearance. He will want to make a cine study here, but that will come a little later, for the logical procedure is to "begin at the beginning." So, he will go to Jamestown, six miles distant, by a fine motor road through beautiful countryside. It was at Jamestown, in a tranquil setting by the broad James River, that a small company of pioneers established the first enduring colony in America, more than three centuries ago.

The fields they ploughed and the trees and brooks past which they walked are yet untouched by civilization's modern mechanics. Nature, there, is today as it was then, and you can record its peaceful beauty with a movie camera. Title material and ideas for sequences can be drawn from the history of the place, which is always warm and human in nature. For example, there was that exciting day when the lonely settlers were joined by a shipload of "specially selected spinsters," sent over from England, to provide them with wives.

For those who want concrete remains of the past, at Jamestown there are the picturesque, ivy covered ruins of the tower of the fourth church, built about 1647, and the time worn slabs marking the graves of the

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CATCHING YOUR FISHERMAN

DEAN H. ASHTON, ACL

CATCHING a fish is not half so difficult as catching a fisherman.

With a movie camera in hand, try your luck at photographing the angler and discover how reckless he will be with your film footage. As an outright test of craftsmanship under adverse conditions, making a movie of fishing should challenge your attention.

A fisherman is absolutely unpredictable—as most of the wives of anglers will agree. The women get to know that a dyed in the wool sportsman is likely to call up at any hour of the day to announce that he is knocking off from work, to drive fifty to a hundred miles and spend a few hours with hook and line. Or it may be that he plans to rise at any hour between midnight and morn, to be gone all day, while the wife sits at home and wonders, "Why did I ever marry a fisherman?"

But once he has his reel and rod in action, and thereby becomes a potential movie subject, he is even more unpredictable. Most anglers get so excited when a fish takes the bait or the lure that they have no thought for the cameraman. It's entirely up to him to keep his subject in the view finder, bag a good shot of the fish as it comes out of the water and get a closeup of the proud catch. Yet, to miss such scenes is to lose a vivid screen portrayal of just what fishing does to a man.

Light conditions alone will provide plenty of mental exercise. They vary so greatly that you will obtain a good test as to whether you use a light meter correctly or not, or, if you estimate exposure, as to whether you are a good guesser or a poor one. If the pictures are of surf or bay fishing, the strong, glaring sunlight, with a minimum of shade, may deceive you, while brook fishing, with overhanging trees and consequent shadow, offers the opposite extreme.

Secondly, the movie maker may stand with camera in "firing position" until his arms ache and yet not get any real action pictures. But, if he once puts the camera aside—the fish is hooked, and that scene is gone forever. Any fisherman will tell you that it's the uncertainty of getting a bite that makes the sport; presumably, that incentive should be just as great a driving force to the movie maker.

Of course, this is where a tripod is very helpful. The camera can be set up in position after the fishing devotee gives you his solemn word that he will keep within the range that is specified. If he carries out his promise (he may forget the first half dozen times), the exposure button can be shoved down in a split second, and there's the picture—perhaps!

But even a shot of landing a big trout will not bring out the full quota of "wows" in later showings, if the complete story of a fishing trip, with the proper buildup for the grand climax, is not included.

Did you ever see a party of fishermen unloading their equipment? A mother's fond care for a baby is as nothing compared to the way in which an angler handles his fishing rod. In closeup, that makes excellent film material. A few shots of the locale of the trip, rigging the lines and tackle and baiting the hook should follow, and then get near shots of those intent faces!

The fisherman's lunch, the old clothes that he prefers to wear for his outdoor trips, the reluctant start for home—these are but a few of the human interest possibilities that readily can be caught in a movie.

If it is a boat trip, the cameraman may feel a little cramped, for freedom of movement necessarily is restricted. But the position of the sun, which may appear as a severe handicap, may enable you to achieve some of the side lighting or back lighting effects that bring most gratifying comment later.

When the fishing is done along a stream or in the surf, the best position from which to get successful shots is a few feet to the rear of the fisherman and slightly to one side. Get that sudden seizure of excitement when the fish "hits"—and, if you possibly can, the bending of the rod. You will want footage of the fisherman as he reels in, but you also will want the splash in the water as the fish appears on the surface. Careful editing is probably the best solution to that problem, for a smooth sequence may be produced by taking scenes of the fisherman exclusively, while he is landing a prize beauty, and then later combining these with shots in which the pole, the line and the fish are featured. These latter shots could be caught when another fish bites, or they easily could be "faked."

Give fishing movies a try. Possibly good fortune will smile upon you. But have care, or you may catch yourself turning all your spare time to fishing.

Warren Boyer from Gendreau

Concentrate on the fisherman for one series of scenes

Anglers are more trouble for filmers than their prey

ACTION ON WHEELS

KARL A. BARLEBEN, jr.

ONE of the most thrilling and breath taking movie subjects to be found is available in almost every community—bicycle and motorcycle activities. There are clubs and associations, single riders of skill and daring and always the youngsters who are glad to ride their wheels for your movie camera. If Junior gets a new bicycle, the event surely should not go unrecorded, and if he has had one for some time, and you have not already planned a hundred foot roll with him and his wheel as the chief actors, don't delay any longer. You will not have a better portrait reel in your family library.

Both younger and adult riders are gregarious, and you will have a lot of cooperation all at once if you plan a cine study of either motorcycling or bicycling, or a combination of both. First, there is touring—gypsy tours, mystery runs and, in November, turkey runs—and there are the ordinary short and long trips over weekends and holidays.

Even the filmer who does not own a motorcycle may be able to participate in a motorcycle run. He should appeal to the local motorcycle club or dealer and make arrangements to picture important events. The club members and the dealers will be more than glad to cooperate and, in all probability, will want to buy a print of the completed film. In any event, they will want to see the pictures, and here is a good opportunity for the energetic filmer to make some extra money for himself.

Any amateur cine worker can film bicycle or motorcycle races if they are held near his home, and they are quite popular all over the country. Six day bicycle races have been run for many years and always provide the movie camera user with rare and thrilling action. If you want to film greater speed and more thrills than afforded by "bike" races, you can visit the motorcycle races. Here will be found not only action, but also opportunities for pictorial and atmospheric effects.

Motorcycle races usually are held out of doors in daylight, although, in recent years, night racing has come into vogue in some localities. Plenty of light is available at the night races, however, and there is no difficulty in getting pictures if a reasonably fast lens is used in conjunction with supersensitive panchromatic film.

Hill climbs offer the most spectacular and thrilling series of action sequences imaginable. Here is a grim struggle between man, motorcycle and the operation of the law of gravity. Newsreels often have pictured these events, and they never fail to fascinate audiences. This sport is relatively dangerous, however, for a machine sometimes skids or swerves out of control, throwing its rider off and caroming around in circles, its wheels digging up clouds of dust or mud. Spectators have to dodge on such occasions, and a mad scramble usually ensues. It is all fun, but, more important, it is positively unsurpassed movie material.

Cycle races and tours are ideal movie subjects

Bartlett from R. I. Nesmith and Associates

A sequence of a breakdown could be planned and staged

The game of polo long has been recognized as a most active and thrilling sport—and so it is. But did you ever see motorcycle polo? Regulation polo matches, with the players mounted on motorcycles, are scheduled and played in the same way that standard polo games are played with the men on horseback. Here, too, is action galore. The riders kick a ball, similar to a socker ball, and make their scores as in regular polo. You can well imagine that this sport contains its moments for breath taking movie shots. It might seem that motorcycle polo is dangerous, but that is not the case, for the machines must proceed at a fairly slow pace, because of the characteristics of the game. Once in a while, a rider might scrape his shin or one of his fenders, but, in general, there are surprisingly few accidents. A few bent spokes, a blowout or a twisted handle bar constitute the average casualty.

An adaptation of motorcycle polo is "murdercycle" or "caveman polo," a rough house form of polo which consists of swatting a toy balloon tied to the opposing rider's head. The bats with which the swatting is done are made of tightly rolled newspapers. The rider whose balloon remains inflated the longest is naturally the winner. This game is quite harmless and, one might say, even a little fatuous, but it affords loads of fun and splendid film material, containing pathos, humor and action.

In your treatment of all these subjects, don't overlook the need for changing camera positions and viewpoints. Closeups and near shots, even if they have to be staged later, are as much a necessary part of a good film as the standard medium and long shots. Remember, too, reaction shots of the thrilled spectators, of the judges, timers and other officials, if it is an occasion which offers them. These scenes will provide much needed change of pace from the fast tempo of the main action.

There are few photographic problems involved in recording all of these activities. Of course, to picture the swift action requires follow shots made by "pan-

[Continued on page 262]

Stockton Cine Club, Stockton, Calif.

Stockton Cine Club has demonstration of cine lighting

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Washington is host More than a hundred members and guests of the National Capital Cinema Club gathered recently in Washington's Hotel Powhatan for the annual dinner meeting of that group, over which president Mark Lansburgh, ACL, presided. Guest of honor was Roy W. Winton, ACL, League managing director, who spoke informally of the League's work. Featured on the screen were *Mount Zao*, Ten Best award winner, by Khoji Tsukamoto; *Preliminary Studies on Micropolychromatic Substage Illumination*, by Dr. Roy Sexton, ACL; *To the Never, Never Land*, by John V. Hansen, ACL, League vicepresident and technical consultant of the Washington club; *Dabblin' in Moods*, a surprise burlesque of the Hansen technique, by Marshall Faber.

Form in Sioux Falls Organized late this spring, the Sioux Falls Amateur Cinema Club, ACL, in South Dakota, already lists more than fifty members, according to a late report from first president Paul A. Weber, ACL. Other new officers include William B. MacKenzie, vicepresident; Robert Gabel, secretary; R. E. Armstrong, treasurer. An instructive talk on color filming, by Floyd Miller, ACL, from Pipestone, Minn., was the feature of a late gathering, with members' films presented for discussion, as follows: *Europe*, by Ben Fantle; *Family Album*, by J. Valere Jennewine; *Yellowstone Color*, by Carl W. Pfiefer; *Trailer Trails* and *Camp Tepeetonka*, by A. S. Anderson.

Spokane speeds ahead Organization details have been completed and programs planned for the rest of the club season by the Spokane Amateur Movie Makers, in Washington, a new and lively West Coast group. Roland Smith, ACL, is first president, aided by Kenneth Wanless, ACL, vicepresident, and Elmer F. Barber, ACL, secretary treasurer. Committee chairmen include Dr. J. B. Barth, ACL, programs; M. Ulrich, research; Mr. Wanless, constitution. Twenty of the Spokane club's twenty five members already have joined the Amateur Cinema League as the result of a drive to make the membership 100 percent ACL. Amateur movie makers of the Spokane community are invited by the club to attend its meetings, which are held on second and fourth Wednesdays of the month.

New in Sioux City In Iowa, amateur movie enthusiasts have met and organized the Amateur Cinema Club of Sioux City, according to the report of first president Joseph E. Fennell. Other officers are Carl A. Gustafson, vicepresident, and C. A. Bohner, secretary treasurer. Serving with them on the board of directors are J. H. Godtfring and Dr. L. E. Pierson. Recently appointed committee chairmen are Ray Troutman, programs, and Dr. I. S. Hasek, membership. Featured on the screen at a late meeting were films by Ryal Miller, as follows: *National Air Races*, *Indianapolis Auto Race*, *West Indies Cruise* and *Fishing in the Lake of the Woods*. Meetings are being held on third Tuesdays, in Sioux City's Hunt School.

Honolulu grows After but six months of activity as the Honolulu 8mm. Movie Club, this able amateur group in the Hawaiian Islands has voted unanimously to welcome movie makers working in all widths of film and has changed the organization name forthwith to Honolulu Amateur Cinema Club. The change, reports president Francis C. Williams, ACL, was prompted by an early recognition that the fundamental problems of good filming are common to all amateur cameramen, regardless of film size. Hawaii's first camera train, sponsored by the local Eastman Kodak Stores, Inc., with the Honolulu club in charge of amateur movies, has been an unqualified success, with 150 passengers expected and more than 500 appearing. The day long trip, running out of Honolulu and partly around the island of Oahu, on the narrow gauge Oahu Railway, will be repeated as later demands merit.

Youngstown gathers Twenty eight charter members have signed the roll of the newly formed Youngstown Amateur Movie Club, in Ohio's steel center, reports first president W. G. V. Allen, ACL. Aiding him at the club's helm are Dr. Howard Chessrown, ACL, vicepresident, and B. L. Denna, secretary treasurer. At an early gathering, L. D. Leihgeber, manager of the local Eastman Kodak Stores, Inc., discussed and demonstrated interior lighting, with club members recording his points on film. Youngstown meetings are scheduled for the first Monday of each month.

South Bay serves Devoted to both still and movie making interests is the South Bay Camera Club, ACL, newly organized at [Continued on page 264]

HOW A POEM WAS FILMED

Toronto group exemplified tale told by Alfred Noyes

ALAN MOORHOUSE, ACL

Photographs by W. H. James

OUR movie club had been in existence for over two years. In their individual camera work, our members were evincing increasing skill, and many a lovely scenic or thoughtful documentary study entertained us at our monthly screenings. Then, one day, a serpent entered our Garden of Eden!

This snake in the grass arose one evening and expressed the opinion that (a) he was sick to death of scenics and documentaries and he found our programs deadly dull; (b) he had joined the club hoping to engage in some concrete activities with other members, and so what about a photoplay in which we all could join?

After the committee had recovered to some extent from the shock this heresy had given them, a meeting was called to select an appropriate scenario. And there the fun began! Having little money, we needed a story which called for scenery or settings readily available to us; being cameramen and not actors, the participants must not be called upon for any great histrionic ability; lacking the resources of dialog or sound, we needed lots of good robust action in our script, which would carry the story with a minimum of subtitles.

We must have examined a couple of hundred plots before we came upon Alfred Noyes's poem, *The Highwayman.* It is a story of Eighteenth Century England, and it tells of the robber who loves the innkeeper's daughter and keeps a rendezvous with her at midnight each night beneath her casement window. There is the villainous hostler who loves her, too, and who betrays the highwayman to King George's men. It tells how the soldiers march up to the inn and tie the landlord's daughter to the foot of her bed, in sight of the road down which her lover will ride. For a drunken joke, they tie a musket by her side, as if she were a soldier standing at attention. But, using the musket, she shoots herself when she hears the highwayman approaching and thus warns him, although the warning kills her. Next morning, the highwayman rides back to avenge her, only to be shot down like a dog.

This somewhat gloomy tale is enlivened with an epilog, wherein we learn that, when the wind blows and "the moon is a ghostly galleon," the highwayman still comes riding up to the door of the inn, all of which seemed to be a setup for a spot of double exposure.

By great good fortune, we have in our city a road house which was built in the style of an old English tavern, complete with flagged courtyard and casement windows. The matter of costume, in the period of 1750, was solved by our local theatrical costumer, and, while this involved expense, we had planned to use color and we wanted the costumes right in every particular. Although costumes put a drain on our budget, we consoled ourselves with the thought that any deficiencies in acting would not be so noticeable in an Eighteenth Century story as in a modern play. To anybody who might question our antics, we could always say, "Vas you dere, Sharlie?"

So it was decided, and, one bright Sunday morning, we hied ourselves to the inn, complete with cast, cameras, uniforms, muskets of the period (roughly) and Bess, the landlord's daughter. We had decided to film, first, the indoor sequences where King George's men arrive at the inn and make free with said landlord's daughter.

Although Mr. Noyes does not labor the point, it seemed to us that the soldiery of the period, arriving at this or any other inn, would certainly do a little roistering in the bar parlor before getting down to the serious business of the evening. So the director provided an adequate supply of ale and directed his men to roister.

[Continued on page 253]

Above, a scene from "The Highwayman"; below, cameramen filming the drama

Thos. Cook & Son have photographic counselor who will aid travel clients

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New Victor sound A sound projector of quality at an outstandingly low price is the new Model 33 Animatophone, recently produced by the Victor Animatograph Corporation, Davenport, Iowa. The new machine, although one of the smallest and most compact yet to be introduced, is said to give excellent sound quality and volume for audiences of two or three hundred people, under normal acoustic conditions. The new model incorporates many of the special features for which projectors of this make are noted and is built with the same attention to detail. It carries the automatic trip for film protection, the specially designed lamp house with efficient ventilation, the easily focused, swing out lens mount and other features. The Model 33 assembles into one compact unit for transportation, or storage, and subdivides into three parts for use. The removable top houses the 1600 foot reel arms, a 400 foot reel and the projector attachment cord. The eight inch loud speaker is contained in its own baffle case and has a fifty foot extension cable. After the top and speaker are removed, the projector is entirely enclosed in its own case, with convenient control panel located at the rear. At a list price of $295, the new model is equipped with a 500 watt lamp, *f*/1.85 projection lens and hand rewind. A de luxe model, with a faster lens, 750 watt lamp and motor rewind, also will be available. The standard model has an input jack for high impedance microphone or phonograph pickup. Emphasis is laid on the use of the Model 33 especially for homes, classrooms or industrial work, where constant transportation of the apparatus is necessary. For installations, to serve larger audiences, the company recommends its other models of higher volume output.

New Bell & Howell 8mm. Film Editor has viewing screen

Dealers decide Joseph Dombroff, president of The National Photographic Dealers Association, has expressed particular satisfaction with the outstanding success of the First International Photographic Exposition, held in Grand Central Palace, New York City, from April 18 to 24. An important share of the success of the enterprise was due to the intensive cooperation of The National Photographic Dealers Association, and this organization has recorded its willingness to support one International Photographic Exposition a year.

Castle release Following its regular policy of bringing, to the users of substandard movie projectors, the latest news of outstanding world events, Castle Films, Inc., recently has issued a special headline edition in its regular *News Parade* series, entitled *Germany Invades Austria*. This unusual film contains authentic pictures of scenes attending this recent important European event, as well as action shots of the prominent individuals involved. In addition, there is a well edited presentation of the European situation, as related to this event, together with informative map animation sequences. This film is available in the regular 16mm. silent and sound, as well as in 8mm., versions. For complete information on other important new Castle home movie offerings, including *America's High Spots*, *Big Fish*, *Canada's High Spots*, lately released cartoons and others, those interested should write to Castle Films, Inc., 30 Rockefeller Plaza, New York City.

Ampro "U" A new high power, lower priced sound on film projector has been added to its line by the Ampro Corporation. The new projector, Amprosound Model "U," does not replace any of this firm's regular models, but does provide, at a new price, 750 watt illumination, together with a powerful amplifier. This operates on alternating current only and is said to give an undistorted output of fifteen watts, with a maximum output of thirty watts. The loud speaker is of the permanent magnet field type and has a twelve inch cone. New features of the Model "U" are the speaker hiss eliminator and the amplifier signal light, which indicates when the amplifier current is turned on and also makes it convenient to locate the position of the volume and tone control knobs. The new projector is light and compact and has the standard, efficient Ampro sound mechanism. A projection lens of *f*/1.65 aperture is provided, as well as a pilot light and other refinements. Full data may be had from Ampro Corporation, 2839-51 North Western Avenue, Chicago.

Fotoshop building The new quarters of Fotoshop, comprising the entire building, located at 18 East 42nd Street, New York City, were opened formally with a house warming party on April 4, which was largely attended by photographic and industrial friends. It is said that, when all equipment is installed, one of the most up to date camera centers in the country will have been created. There will be dark rooms, a completely equipped studio, a movie projection room and many other facilities, all to be placed at the disposal of customers. The original Fotoshop store, at 136 West 32nd Street, New York, will continue at the same address.

Filmlibe A new facility for the storage of 400 foot film cans is a compact wood and metal container, into which can be slipped two reels in cans. The container holds the cans upright and is provided with a neatly finished front which resembles two bound volumes, placed side by side. The whole may be slipped into a bookcase or placed on a handy shelf. The device is made by Filmlibe, Trumansburg, N. Y., and is low in price.

Philadelphia special To transport movie makers and still photographers from Philadelphia to New York City for the final session of the First International Photographic Exposition, Klein & Goodman, 18 South 10th Street, Philadelphia, Pa., chartered a special train on the Reading Railroad. The train, the new stainless steel *Crusader*, stopped for thirty five minutes en route and went through its paces for the benefit of movie makers on board.

Park Cine Approximately three hundred guests attended the formal opening of its new quarters, at 120 West 41st Street, New York City, reports Park Cine Laboratory.

Willoughby book A catalog of still and cine equipment and accessories has been issued recently by Willoughbys, 110 West 32nd Street. New York. Much new material is included. as well as standard products.

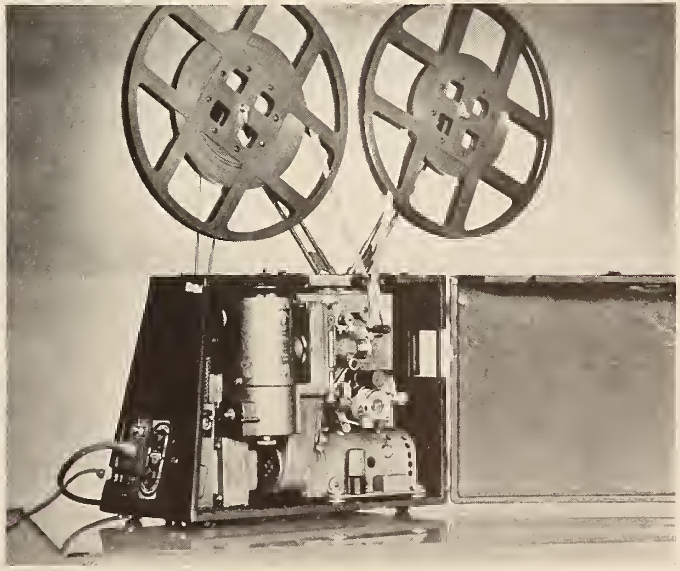
Breen sings in 16 A new sound on film subject, which features the boy star, Bobby Breen, has been announced recently by Walter O. Gutlohn, Inc.. 35 West 45th Street, New York. Described as a delightful musical drama, the title of the film is *Let's Sing Again*.

New flood lamp A new and interesting type of incandescent lamp for photographic work is the Schickerling Mushroom Lamp, which is said to give ten hours of illumination at peak performance and from ten to fifteen hours of additional service. A mirror coating on the rear portion of the bulb serves to make the lamp more efficient, and the remainder of the area is frosted on the outside. The light emitted is said to have a very high actinic value. The manufacturer is Elkay Photo Products, 303 Washington Street, Newark, N. J.

Universal meter A pioneer in the field of photocell exposure meters, J. Thos. Rhamstine, 301 Beaubien Street, Detroit, Mich., now announces the latest model of his meter, which will be new in every respect. The outstanding feature of the new instrument, known as the Model 10 Electrophot. is its low price, which will be ten dollars. It will be calibrated for universal use in movies and "stills" and is said to have a practical and simple arrangement for converting readings to take care of photographic conditions not covered by direct dial readings. It will be available in two finishes, the regular black bakelite and ivory. It will be compact in size and is expected, because of its low price, to widen the possibilities of photoelectric meter use greatly.

16mm. arc projector One of the long awaited developments in the advancement of 16mm. projection facilities for larger audiences has now been realized, for the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill., has introduced a specially built, 16mm., sound on film projector with arc lamp illumination, to be known as the Filmoarc. The arc lamp projection illuminant, while commercially new to 16mm., has been brought to a high point of perfection in automatic operation and is in universal use in 35mm. theatre installations. The carbons are placed in a horizontal position, while the arc is held automatically at all times in correct relationship to the optical system. A mirror reflector is used, just as in the case of an incandescent lamp, and the carbon feed, maintaining the arc at correct length, works automatically. The lamp house is especially designed for an arc lamp, and the machine is provided with every feature for ease of operation, con- [Continued on page 265]

Victor Animatograph Corp.

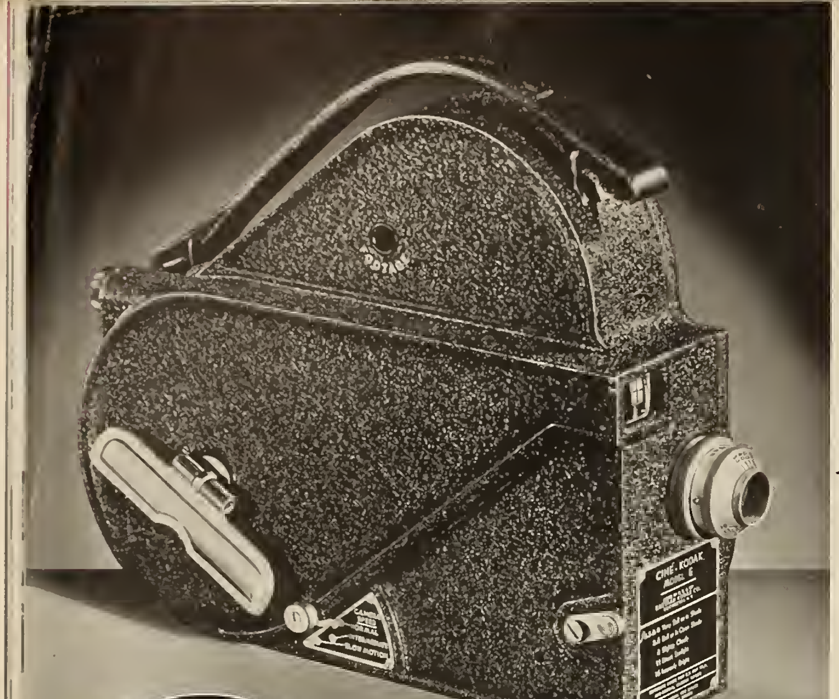


Eastman Kodak Co.

Above, new Victor sound projector, compact and low in price; at left, Eastman Kodak 16mm. frame enlarger

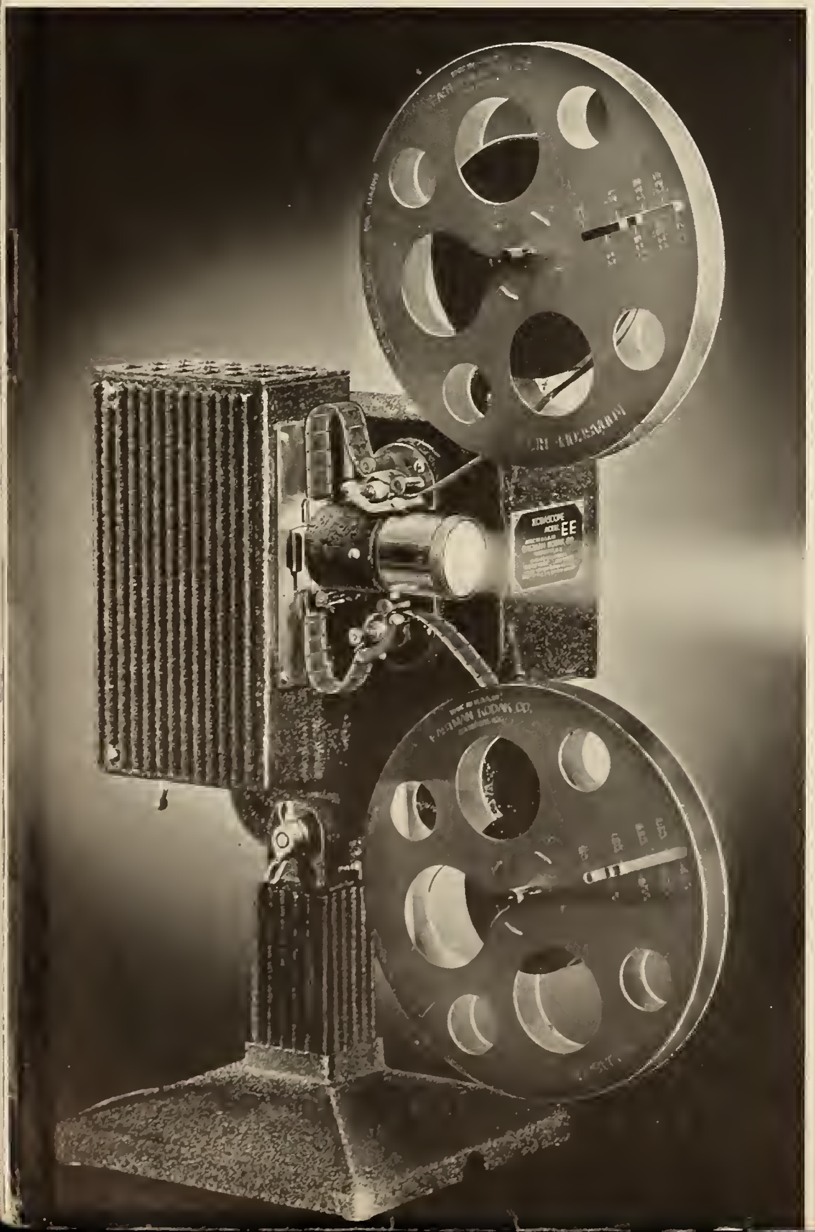
NEW *Low Pri*

IN 16 m



ABOVE: Ciné-Kodak E, the camera that brings new economy to 16 mm. movie making. **LEFT:** view, plus film footage indicator, as seen in the finder.

BELOW: Kodascope EE, the logical teammate for Ciné-Kodak E.



CINÉ-KODAK E,

a capable, high quality 16 mm. camera, now drastically reduced in price

$39.50

HERE'S the camera that has what most movie makers want—simplicity, smoothness, and rugged reliability.

Its lens is a fast, *f*.3.5 Kodak Anastigmat, requiring no focusing for sharp pictures of all objects more than a few feet distant from the camera.

It can be loaded with either 50- or 100-foot rolls of Ciné-Kodak Film, black-and-white or Kodachrome.

Any of three operating speeds may be selected at the flick of a finger—16, 32, and 64 frames per second. The first is for normal work, the second for greater clarity in shooting fast-moving objects, and the third affords true slow-motion analysis of swift action.

The finder is unusual and very useful. It is enclosed, and close to the lens so that parallax is minimized. Within the finder a supplementary film footage indicator provides a constant check on film run and remaining as a scene is filmed.

The angled, single-plane design makes sighting easy, even under the brim of a hat; too, this design so simplifies the mechanism that threading is facilitated.

There's a tripod socket, of course, but the camera's flat base permits operation from any firm, flat surface.

Ciné-Kodak E is carefully, ruggedly built, and handsomely finished. Using it is a pleasure. And the resulting movies are beautifully clear, unusually steady. At its new low price—$39.50—Ciné-Kodak E is the buy of the season.

KODASCOPE EE,

a brilliant, versatile 16 mm. home-movie projector

$58.35

HERE is the logical, natural projector teammate of Ciné-Kodak E; for it, too, is a revelation in simplicity, efficiency and capability.

Consider what Kodascope EE offers:

Tailor-made Projection. Any of five lenses and three lamps may be fitted to the "EE." Select the combination recommended for your own particular projection conditions (length of throw, size and type of screen), and Kodascope EE brings you truly personalized motion picture showings. The lenses: 1-inch *f*.2.5, 2-inch *f*.1.6, 2-inch *f*.2.5, 3-inch *f*.2, 4-inch *f*.2.5. The lamps:

EASTMAN KOD

ces... NEW *High Values*

m. CINÉ-KODAK EQUIPMENT

400-, 500-, and 750-watt.

Cool, quiet, smooth operation. Bearings are permanently lubricated.

Easy threading.

Case-top projection. For impromptu shows, the "EE" fits neatly and securely atop its sturdy carrying case (an extra).

Simplified framing, threading and rewinding. No belt changing is involved.

With the 2-inch *f*.1.6 lens and the 750-watt lamp, Kodascope EE bows to no 16 mm. projector in illumination supplied to the screen.

Variable speed control.

30° tilting device.

In short, Kodascope EE is complete as well as efficient. The combination of so much real, useful quality and low price explains this projector's great popularity. Kodascope EE, without lens or lamp, is priced at $45.00. Complete price depends on lens and lamp selected. With 2-inch *f*.2.5 lens and 400-watt lamp, the complete price is $58.35.

THE NEW 16 MM. TOP-QUALITY PROJECTOR AT A REMARKABLE PRICE — KODASCOPE G

$123.45

HERE'S news—a top quality projector at a price far below usual de luxe levels. For serious movie makers, for educators and business men, Kodascope G is the logical, the almost inevitable, choice.

Flawless projection, smooth, quiet, and brilliant... unprecedented convenience and ease of operation... precision in design and construction that means long, trouble-free life—these are the outstanding qualities of Kodascope G.

Inspect the "G" at your dealer's. Note especially:

...the threading light, which gives you ample light on both sprockets and film gate during threading.

...the unique finger-tip control by which power for the threading light, motor, and projection lamp is centralized in a single switch.

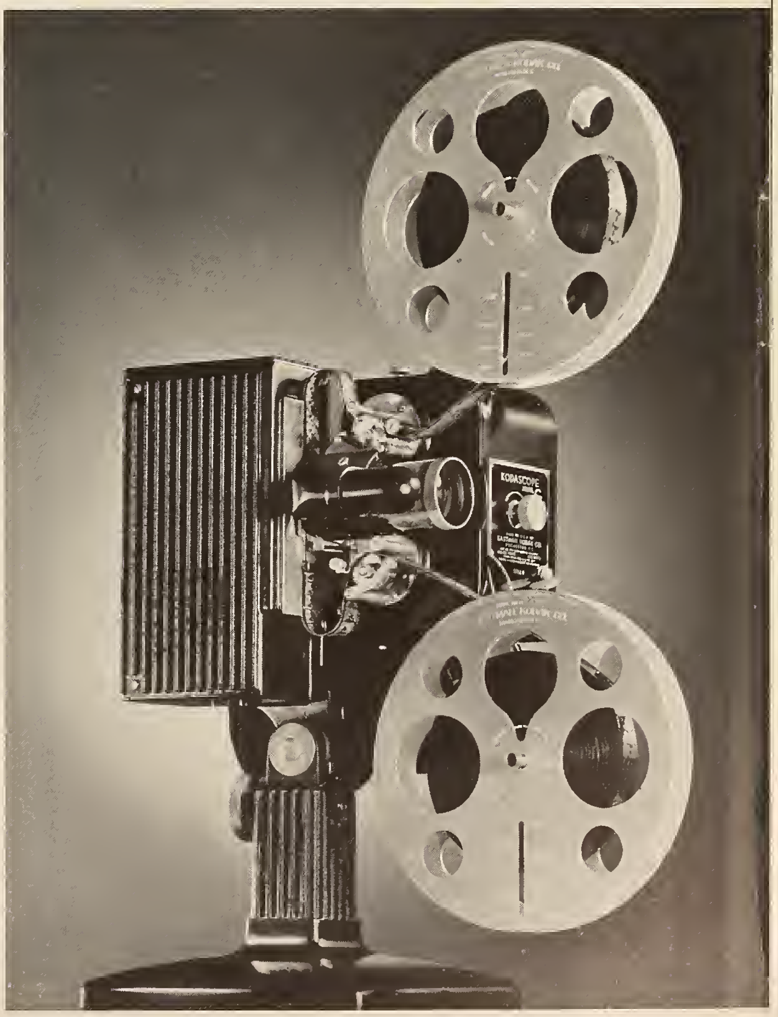
...the device by which threading has been simplified so that it is only necessary to feel the position of a notched knob to know that the film gate is cleared for the entry of the film.

...controls for reverse projection, still projection, and speed variation.

Kodascope G offers the advantages of Tailor-made Projection, of course. Add to its dozens of refinements its trim, shipshape efficiency, its satisfying beauty, and you have a rare combination of desirable qualities.

Yet Kodascope G is definitely not a high-priced instrument. Without lens or lamp, its price is $100; with the popular combination of the 2-inch *f*.1.6 lens and the 500-watt lamp, the price is but $123.45.

See the Kodascope G at your dealer's, or write for folder.



AK COMPANY, ROCHESTER, N. Y.

THE CLINIC

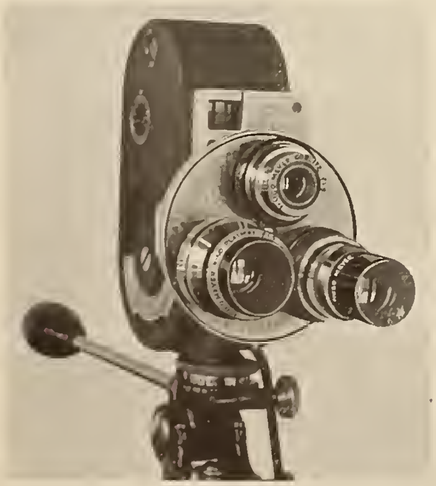
Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Telltale leaders "I have found it helpful," writes John J. Klaber, ACL, "to use white leaders at the beginning of my reels and black ones at the end. I save the white leader that is returned on newly processed rolls of film and add it to my finished reels. For the black leaders at the ends, I have some positive film that was developed in white light. This opaque film at the end of a reel gives me time to shut off the projector lamp after the picture is finished and before the annoying white flash comes on the screen. With this system, I can tell at a glance whether or not my reels are rewound, ready for projection."

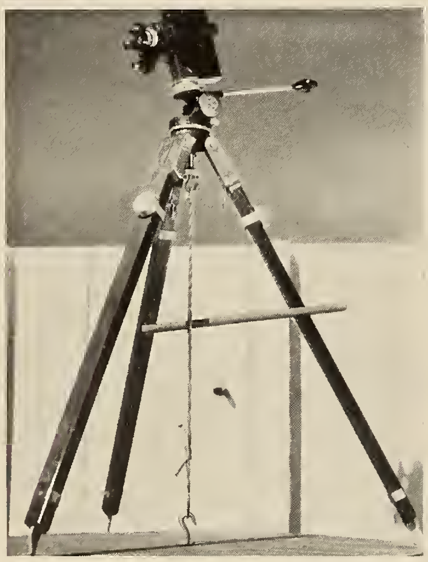
Blimp filming Air shots are made more easily from a dirigible than from a plane, because a blimp is steadier in its motion. At the airports of many large cities, these airships make commercial flights, and the cost of a trip is small. They are the photographer's friend, for they will enable him to make excellent air shots, provided the weather is good. The movie maker will do well to use a light yellow filter with his panchromatic film and a haze filter with color.—*William M. Nelson.*

8mm. turret Julian Barnard, ACL, of Norristown, Pa., wanted a turret mount 8mm. camera and, since they are not offered in the United States as standard equipment, he had a turret especially made for his camera. The turret, which will accommodate three lenses in standard screw mounts, was made for Mr. Barnard by Theodore M. Bell, of Van Nuys, Calif.



Turret mount for 8mm. camera made for Julian Barnard, ACL

Tie down An old dodge in the theatrical and newsreel fields, the tripod "tie down," has much to recommend it, for it certainly produces rock steady shots. The "tie down" may be a very simple device; the one shown in the illustration is made from a piece of cord and a light stick. Of course, the tripod must be firm and the adjustments all must be tightened securely. This idea is helpful when one wants to film from an unsteady platform, as in the case of a train or of an automobile. Often it is not always possible to fasten the cord to a hook, as shown in the picture, but, if a loop is made in the cord so that the operator can place his foot in it to give weight, the desired effect will be obtained. Maurice Kains suggested the idea and sent us the picture of the method he worked out.



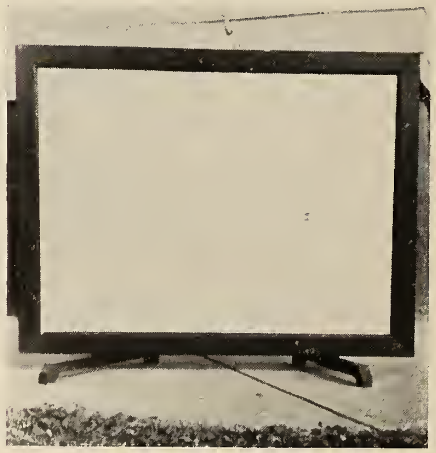
Maurice Kains

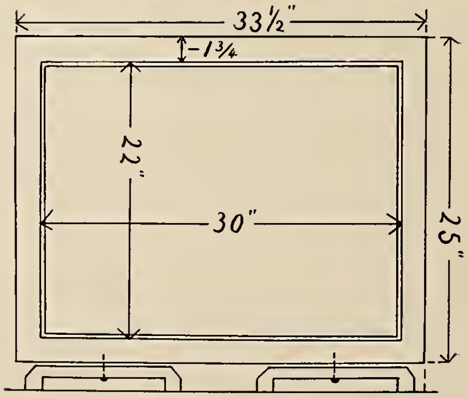
The tripod "tie down" will give rock steady cine shots

Ship filming In order to impart realism to shots taken from the deck of a rolling vessel, one should try to keep the camera level with the horizon at all times. This will show that the ship is rolling in relation to the horizon, instead of making it appear that the latter is tilting while the ship remains level. Unless one has a specially made tripod, working on the gimbal principle, he must hold the camera in the hand for such shots. Then one can keep the camera level, since the body adjusts itself to the slanting of the deck.

Iron screen A simple screen giving fairly satisfactory results may be built of sheet iron by anybody who can use simple tools. The piece of sheet iron of the desired size is framed with picture molding and is painted with aluminum paint. The iron should be about twenty four gauge; it is treated with two or three coats of high quality aluminum paint put on with a sprayer. A light sanding between coats will aid in securing a smooth finish. The molding may be any standard picture frame stock, and the iron can be enclosed just as if it were the glass in a picture frame. Paint the wooden frame dead

[Continued on page 260]





F. Calvert, jr., ACL

A screen of sheet iron and suggested dimensions for it

The World's Fair of color

[Continued from page 236]

of projectors casting colored lights from distant buildings. Around and about them, a thousand lesser fountains, their play illuminated by submerged groups of colored flood lights, will convert the center of the lagoon into a symmetrical play of living water. By manipulation of controls, tall gas flames from eight inch burners, fed by dyed sawdust, can be made to ascend in vertical columns of blue, yellow and green, while fireworks can be mingled with the body of moving water or flung far overhead to burst in mid air. By releasing compressed air, water sprays can be atomized in tinted clouds to form a soft halo about the fountains. Tall, movable jets will change form and direction.

A circle of sixty two nozzles, fed by a pumping force equivalent to the power of sixty two modern fire pumpers, will form, among other figures, a sheaf of golden wheat ninety feet high. Instantaneously closing all valves will cause fifty tons of water to seem to hang in mid air before crashing to earth.

The play of this mighty instrument may be keyed to great emotional music. Mr. Voorhees suggested that the third act of *Götterdämmerung* might lend its grandeur to a majestic composition utilizing all elements of form, sound and color.

These plastic dramas of visual sensation should have a major place in all movie continuities of the fair. They readily can be filmed from the banks of the lagoon or from cafés which will face the lagoon plaza. The form of the display will be varied from night to night, and more than a single visit should prove pictorially profitable.

The entertainment center, on the shores of Meadow Lake, will provide a rich field for candid shots with an *f*/1.9 lens and Type A Kodachrome. Producer John Golden, who is advisory chief of entertainment, has received "enough suggestions for three fairs." It might be provocative to cite one suggestion, tentatively approved, which contemplates a giant stage seemingly suspended forty feet above the ground by giant balloons. Here, Olympian gods will direct the destiny of mankind. Human beings will act out the instructions of the gods on another stage, to be erected below this "hanging Olympus."

"You can count on seeing Mars send men to war and Jupiter Pluvius spilling golden rain on the earth," Mr. Golden says.

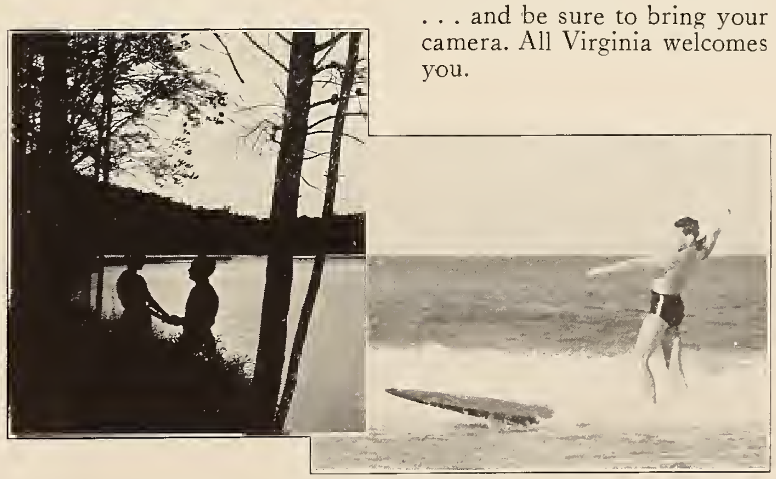
That, we think, would be a setup in color.

Not far away will be a marine amphitheatre, where 8000 persons may watch pageants across a stretch of water separating audience and stage. Meadow

Welcome to
old VIRGINIA

Quaint historic "filmland"

HERE you'll find the mountains, the seashore and . . . *historyland!* Colonial America has come to life in old Williamsburg, a whole town restored as it was two hundred years ago . . . a treasure box of fascinating subjects for the movie maker! For that matter, though, wherever you turn in old Virginia, you'll find a wealth of photographic material. Ramble over this land of varied scenic and recreational attractions. Come now . . . and be sure to bring your camera. All Virginia welcomes you.



For illustrated literature, write:

VIRGINIA CONSERVATION COMMISSION
Room 812, 914 Capitol Street
Richmond, Virginia

16mm. motion pictures on Virginia also available

and

KIN-O-LUX

16MM REVERSAL FILM

For the blue skies and bright sunshine of May, Kin-O-Lux No. 1 is ideally adapted. It is inexpensive—yet provides results indistinguishable from those obtained on more expensive films. Kin-O-Lux 2 is a bit faster. To capture the delicate tonal gradations of woods and foliage—verdure and flowers, we recommend Kin-O-Lux 3—a high-speed, panchromatic, supersensitive, anti-halo film, combining—uniquely—a hitherto unobtainable type of correction for all the colors of the spectrum with a fine grain quality generally associated with orthochromatic emulsions.

Box	Green No. 1	Red No. 2	Lavender No. 3
100 ft.	$3.00	$3.50	$6.00
50 ft.	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and Return Postage.

SPEEDS

	Scheiner		Weston	
	Day	Mazda	Day	Mazda
No. 1	16°	—	6	—
No. 2	18°	—	12	—
No. 3	26°	24°	50	40

CINE-SAFETY FILM
16 MM
KIN-O-LUX
KIN-O-LUX FILMS

Eliminate

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By day, utilizing the Kodachrome designed for daylight exposure, the movie maker will encounter many possibilities for filming the beauty of the fair. The esplanades and plazas will be abloom with dogwood, tulips, hyacinths and crocuses. Red maples, pin oak and American elm, transplanted from an area of a hundred miles around New York, will afford foregrounds through which to frame shots of the focal buildings.

Representative of these is the Gas Industries Building. Its entrance will lead into a circular Court of Flame, in which a vertical jet of gas will burn. Four ninety foot pylons, suggesting the grid points above the burner of a gas stove, will tower above the building, forming an enclosure for the flaming torch.

The transportation Center should work into a good sequence. Here, a pageant, *Railroads on Parade*, depicting the development of railroads, will be presented four times a day.

The State of Florida will transplant an orange orchard to the fair and harvest and crate the yield.

A midwestern glass corporation will erect a glass house topped by a four story glass tower, translucent and illuminated from within.

There will be scores of these unique exhibition centers, all conceived as part of the fair's program of estimating the economic and social future of civilization. They will be beautiful. And they will be photogenic. The movie maker who hopes to visit the fair should keep this in mind.

And if he doesn't take home something stupendous and colossal in the way of pictures, it won't be the fault of Mr. Voorhees and the fair.

Creatures that bloom in the spring

[Continued from page 231]

cult job, requiring a blind and a telephoto lens, with attendant troubles of focal depth and the likelihood that the nearer branches would produce fuzzy interference, a careful search in the spring should reveal nest locations where such difficulties may largely be eliminated. Robins, catbirds, in fact thrushes, generally are inclined to build nests rather low. Such kinds are ideal among native birds for movie purposes, as they are quite large. Moreover, they are of a trustful nature and often build nests close to human habitation, where it is possible to use a tall platform ladder as an observation post.

Nests in spruce trees are best for photographic purposes. They are on the flattened branches characteristic of these trees and are sheltered by a canopy of another branch which usually is not much over a foot above the nest itself. The flat, open branches of the tree afford good lighting, and there is generally some camera angle from which there is a clear view of the nest without interference of intervening branches.

It is important to have the camera at least as high as the nest, and it is better if it is a bit higher, so that one can get a downward angle that will show the entire rim of the nest. The search for birds' nests should start early, for it is far more effective to begin with a scene of the eggs and, from that point, to follow the rapid growth of the youngsters as the parents make numerous trips with food.

If one lives in the suburbs, there is every chance to make such pictures. There is never a spring when there are not a half dozen opportunities to make good movies of nesting birds near my place in Westchester County. One of my best films of the kind was shot from the roof of the garage, to picture a robin's nest built on the top of a shutter of the next house. Photographic conditions were ideal, the distance from the camera to the nest was about fifteen feet, and cement walls reflected illumination for perfect exposure. The parent birds paid little attention to me.

Such are the advantages of the suburbanite, but the city dweller can look for birds' nests in the larger parks or when hiking in outlying, wooded districts. There may be some tree climbing in the wilder areas, but one does not need to be an acrobat in seeking an elevation from which to film average nests of the kinds of birds that I have listed.

Squirrels, chipmunks and woodchucks, or ground hogs, make good spring subjects. The former two are to be seen frequently, but the latter is wary. However, if a woodchuck hole is located in a field, and the photographer retires about fifty yards to a position that is not too prominent, there is the chance that Mr. Ground Hog may peek from his burrow, then cautiously emerge and sit upright like a little bear. He is inclined to go in and out fussily when the spring is well advanced. This activity follows his long sleep during midwinter, after which he allegedly came out on Candlemas Day, or February 2, when the sight of his shadow advised him about the continuance of severe weather. Actually, if the winter has been mild, woodchucks may venture out before this time, retiring to the snug, underground nests as cold spells come on. The scene of a wild woodchuck may be regarded as a star shot—something to be proud of in wild life hunting with a camera.

Insects make fine subjects for photographic studies as spring becomes well established. You will note that certain flowers in a meadow are particularly attractive to butterflies—and a butterfly fluttering about a flower, or alighting upon it, is a superlative movie subject when filmed fairly close. Few of your friends will remain unimpressed.

To make such scenes more effective, one should have a shadow box behind the flower. A large paper carton, painted black inside, makes a good shadow box and is not heavy to carry. It can be set up at any height or angle by fastening it to a stick driven in the ground. The velvety screen background produced in photographing with such a device is far better than detail of stems or the other background that would be present without it. (The same effect usually can be obtained with a piece of black velvet.) As butterflies are timid, lenses of a focal length to produce closeups at a distance of six to eight feet should be used.

The shadow box also is helpful in photographing spider webs. These are especially attractive when they are lighted at an angle, so that they scintillate as they weave in moderate air currents, or when they are beaded with dew, which makes them glitter like strands of gems.

These suggestions concern the commoner things to be found around us. Yet, sympathetically portrayed, they assume charming individuality, and sleuthing among them for screen material lures the movie maker to more difficult achievements in an ever fruitful field.

The flowers of the field

[Continued from page 230]

jects or spotty effects to divert the attention of the spectators.

There are three varieties of background that fulfill this requirement. The first is the green color produced by a grassy lawn that is sufficiently distant from the camera, and from the flower that is being photographed, so that it will be out of focus.

The second is a pure black background, very effective with red, yellow or white blossoms, but unsatisfactory with blue flowers, especially dark blue ones. A black velvet cloth can be used for this purpose, although a similar effect can be achieved more easily by placing the camera so that there is an area of deep shade behind the subject in sunlight. Since the diaphragm will be set for the subject in the bright sunlight, the background will be so underexposed that it will be rendered black. We must take care to see that no spots of sunshine filter through the crown of the shade tree to come within the range of the lens. If the shade at our disposal is limited in area, it may be well to use a telephoto lens, because of its narrower angle of view and shallower depth of field.

The third background is the sky, which, if given a minimum exposure, will be rendered a deep blue that is especially effective with cream colored flowers. A polarizing filter often will aid in darkening the sky for color shots.

The sky background involves us in one difficulty, which, fortunately, we can overcome easily. It will be necessary to place the subject rather high, with the camera in a low position. It then may happen that the side of the flower facing the camera is in deep shadow. Opening the diaphragm to take care of this is likely to overexpose the sky and give it a washed out effect. The solution is to use a reflector to throw sunlight on the shadow side of the flower. A mirror used in this way will give an exposure equivalent to that for the subject in full sunlight. In fact, it may be well to have two reflectors—one to illuminate the shadow side of the flower and the other to increase the light falling on the rear of the petals. Often one can place the flower so that the sunlight strikes its back, and, in that case, only the reflector to illuminate the shadow side would be needed.

However it is done, back lighting the flower will add greatly to the beauty of the picture, for the petals will seem to glow with inner light and the pastel colors will be registered more clearly. The luminous petals will stand out from the background.

If you use mirrors as reflectors, be sure that they reflect the light evenly. An imperfect glass may reflect narrow, brilliant streaks of light, which would be recorded faithfully by the film. But, in any case, do not be afraid to try back and side lighting to give variety to the shots.

Europe has color

[Continued from page 238]

Les Halles. Budapest, colorful capital of proud Hungary, mixes old markets with her modernism in a way which bespeaks the cosmopolitan culture of this gay center. If you are in Jugo Slavia, take a train from Ragusa to Serajevo, where, although still in Europe, East meets West in the market place. Known to millions as the tragic birthplace of the first World War, Serajevo brings together in her dim bazaars, open fronted to the narrow streets, the rich craftsmanship and artistry of southern Europe and Asia Minor. Here, veiled women and fezzed, swarthy men entice your cash and camera with gay rugs and slippers, bright blouses, stitched to brittle brilliance with gold and silver threads, and hand wrought copper, warm in the shafted sunlight.

But perhaps your tastes run more to cooler colors, away from the rich chromatics of these southern races. Look, then, for markets in the far north, in Denmark, Norway and Sweden. Leaving the suave gaiety of the Langelinie, go by ferry across the narrow sound to

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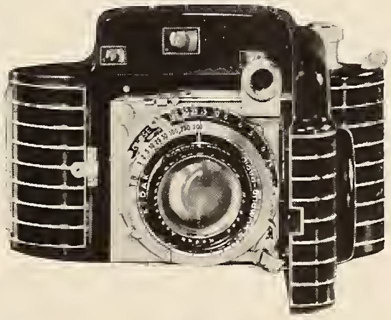

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Malmö, Sweden's port of landing in its chateau country. Here, you will find markets cool, clean and fragrant with many flowers, bright with the clear hues of fruit ripened under a northern sun. And behind each stand will glisten the face of a girl as gay, cheery and colorful as the fruit she offers. It was from the markets of Malmö that the bright blessings of strawberries and golden beauty came which adorn this discussion. If that doesn't send you post haste to Sweden, then nothing will.

Human interest such as this, vivid and colorful or pastoral and pastel, is yours for the taking in nearly any section of the Scandinavian Peninsula. Continue by rail from Malmö to Göteborg, and there treat yourself to three as delightful days as one could ever ask for. They are to be had on the leisurely journey by canal steamer over the Göta Canal to Stockholm—three days of dreaming through the Swedish country. Although the casual progress of the dainty steamer, through villages and past ancient castles, provides a satin smooth camera truck, you'll have plenty of chance, as well, for detailed sequences of the country and its life. As your ship pauses, gracious and unhurried, at one of the many locks, climb off with the others for a stretch—but don't forget your camera.

Yet, no matter where you go, Europe will reward your movie making efforts, black and white or color. Keep in mind that human interest comes first — gay gathering spots, bustling waterfronts, bright, busy markets. Where you find these, you'll find life itself, full of color and cinematic beauty.

In old Virginia

[Continued from page 239]

colonists. The statues of the handsome Captain John Smith and the gentle Indian princess, Pocahontas, which represent the legendary story of compassion, can furnish material for a brief sequence to conclude the Jamestown section of the film.

Then, following historical development as his continuity theme, the movie maker will return to the restored colonial city of Williamsburg. It had its beginnings as Middle Plantation, and the colonists drifted to it from Jamestown because of its greater natural security and healthier conditions. When, in 1699, the present city of Williamsburg was laid out and the seat of government removed to it, the earlier settlement already contained two institutions which still survive — Bruton Parish Church and the College of William and Mary. The city grew rapidly, and its sudden rise seems to be symbolic of the transition from the pioneer rudeness of the Seventeenth Century to the elegance and security of the Eighteenth Century in Virginia. Its growth and size, however, were great only in a relative sense. Williamsburg became the political, educational and social center of the largest, wealthiest and most populous colony in America in the Eighteenth Century.

Colonial Williamsburg is traversed lengthwise by a "noble great street," six poles (ninety nine feet) wide and seven eighths of a mile long, which is named Duke of Gloucester Street. Its western terminus is the College, and its eastern the Capitol. Parallel to the main street are two streets of lesser width and, intersecting it, are numerous cross streets. To the north of the main street is a broad, tree lined avenue terminated by the royal Governor's Palace. The city plan included restrictions governing the type of building which could be erected on the half acre lots, and it provided for public greens and squares. This effectively placed the open spaces and avenues so that they emphasized public buildings, and the city plan has remained substantially unchanged for more than two centuries. But not so its buildings.

When the work of restoration was commenced in 1927, the City of Williamsburg gave little suggestion of its great importance in American history and architecture. The Capitol and the Palace had long been razed, while the original College building had been completely changed by successive fires and rebuildings. Many of the oldest houses had been altered past recognition. A strange assortment of modern structures was mingled and crowded with those early buildings which had withstood the shock of war and the long period of decadence which followed the removal of the government to Richmond in 1780.

Today, after the restoration, however, we can see that the Williamsburg of the Revolution was a town of gracious beauty; we know why its major buildings are considered milestones in the history of American style and why its Palace Garden was held to be the most beautiful in America. When one walks through the Capitol, the Palace, with its garden, the College and the historic Raleigh Tavern, one can imagine that the actors in our colonial drama are about to return to their stage which has been preserved so carefully for them.

The effectiveness of this miraculous transformation and the photographic possibilities that it offers are apparent when one considers that no less than sixty seven colonial buildings have been extensively repaired and restored and that ninety one colonial structures have been reconstructed upon existing colonial foundations. Meanwhile, some four hundred and fifty eight buildings of modern construction have been demolished. and the concrete streets and sidewalks in the colonial area have been replaced with materials which give an effect of antiquity. The telegraph poles have been removed and all wires have been placed underground, while various appurtenances of the Eighteenth Century have been reinstalled.

Here is a cine paradise! Here are beauty, color, atmosphere and symmetry of design, with broad avenues and public greens that give open views to everything.

But we have one word of caution. The majority of the homes in the restored area are occupied by tenants. These houses and their gardens are not open to the public. A number of exhibition buildings and gardens are open for public inspection, however, and the considerate amateur will find out in advance, at the official information office, which these are. Obviously, permission to film interiors of buildings cannot be granted.

Following the historical motif, the next movie stage will be embattled Yorktown. This surrender ground of the Revolution is a scant fourteen miles from Williamsburg, partly over the new scenic Parkway, which ultimately will link this entire area into one unit. Here, from the ramparts of the same fortified positions once occupied by the Continental, French and British forces, the movie maker may film the opposing redoubts and artillery, silenced a century and a half. Here, a drama of great consequence was enacted, and the vestiges have been preserved and restored substantially to their original form. Standing, too, is York Hall, home of Thomas Nelson, jr., Revolutionary Governor of Virginia. It was here that Cornwallis had his headquarters during the siege of Yorktown. Still imbedded in its brick walls are cannon balls fired, tradition has it, by Nelson, himself, at the enemy who had taken his home.

Within the American lines, beyond the range of battle, we find the old Moore House, whose walls witnessed the surrender negotiations. Finally, you can film the old Hampton road, down which the British column moved out of Yorktown, between lines of bedraggled American soldiers and resplendent French troops, to Surrender Field, where the vanquished redcoats laid down their arms.

There are other beautiful places to film in Virginia, and you will want sequences representative of the old south after the colonial period. So take your movie camera in your car when you travel to Virginia.

How a poem was filmed

[Continued from page 243]

They roistered to such good effect that the whole morning and part of the afternoon were spent on this sequence; indeed, the acting was so convincing that we wrote in two extra parts, a village idiot and a serving wench, to provide a little light relief. The village idiot, who

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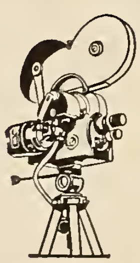

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was also, incidentally, the director, entered into the spirit of the thing so well that no more directing was done until the beer was finished. He claimed that it was local color, or something.

Finally, the landlord's daughter was apprehended and duly tied at the foot of the bed. Here, we got back in earnest to Mr. Noyes, whose script reads: "They tied a musket beside her, with the barrel beneath her breast. . . "

This sounds very plausible, but you should know that the muskets of the period were a good four feet long. Take a landlord's daughter, five feet long, bind a four foot gun to her side and note the results. We are still wondering how she contrived to stoop down to reach the trigger and keep the barrel beneath her breast. Try it sometime!

We finally got around the difficulty by shooting some of the scenes of Bess from the waist up, having lowered the muzzle of the gun, by placing it at an angle, so that it was in the required position. Then we hoisted the gun a couple of feet, so that Bess could reach the trigger, and we shot the other scenes from the waist down. Thus, when the trigger was shown, the business end of the gun was outside the frame and actually sticking up past Bess's head, while, when the muzzle was in place for a very effective suicide, the trigger was out of the scene and out of Bess's reach as well.

These wretched guns were a headache. Later in the film, we had to show the soldiers shooting the highwayman down. One of our mechanically minded members undertook to fix a gun so that it would give a convincing puff of smoke at the muzzle when it was fired. A bushing was inserted in the breech, to hold a modern blank cartridge, and a sizable chunk of cotton wool and talc powder were wadded down the barrel. When the cameras started to turn, nothing happened until, after the fourth abortive attempt, the soldiery gathered around to rectify matters. Unfortunately, they left the ramrod down the barrel, and, at the fifth attempt, the gun fired a tremendous cloud of powder, the ramrod flattened itself on the inn wall, and the soldier disappeared backward into an adjacent ditch—more shot against than shooting!

The story, as far as the exteriors were concerned, was played almost entirely in moonlight. Obviously, for color film, we had to shoot in daylight, which presented a problem. We found that Type A Kodachrome, slightly underexposed and used outdoors without any filter, gave us the required blue tone effect and still retained a trace of the true colors. Some scenes, representing the inside of the inn at night, included a view through the casement window, which, of course, should reveal the blue tone of moonlight. We found that a covering of blue cellophane over the window did the trick. Inside the room, colors had their proper value; the outside, seen through the win-

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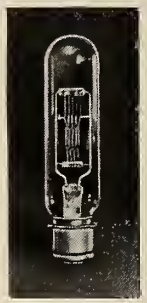

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dow, was blue toned.

The highwayman's horse, hired from a local livery stable, proved to be a somewhat recalcitrant actor. His heart was not in his work, and the change in his routine obviously bothered him. Promptly at midday, he set off for home, his nose bag calling him, and, while the highwayman "did his stuff" under the casement window, the property man held a carrot under Dobbin's nose, just out of the camera range!

Finally, after this and many other tribulations, the film was finished. We were fortunate in finding a complete musical score for the poem, which, with a little adaptation, we have synchronized with the movie. We have been pleasantly surprised to find that the acting of every member was adequate for the theme, and we have a concrete and permanent record of our labors. More than this, in making the film, we encountered and overcame more photographic problems than we should have met in a dozen documentary or scenic reels. It was well worth while!

Spreading ciné sails

[Continued from page 232]

had assembled one 35mm., one 8mm. and eight 16mm. movie cameras, while we had twenty still cameras, including Graflexes and miniature cameras. We have over 15,000 feet of Kodachrome and almost the same footage of black and white 16mm. film; we have 7000 feet of 35mm. film and over 2900 feet of black and white and color 8mm. film. Our film supplies for "stills" are equally generous, with 177 film packs, 159 rolls of film for miniature cameras and 495 rolls of film from the No. 616 to the vest pocket size.

Among our miscellaneous equipment are eleven extra lenses for movie cameras, eighteen filters, seven exposure meters and four tripods. Of course, we have equipment and laboratory supplies for developing "stills" and also quantities of minor accessories. Nobody can deny that we are photographically minded!

I have found that my most important accessory is a carrying belt which I designed and had built especially for my equipment. In addition to a movie camera, which I always carry on a tripod over my shoulder, I can take along, in the belt, any extra things I may need. I can carry four telephoto lenses, a wide angle lens, filters, extra film, an exposure meter and a still camera.

The belt has served two extremely helpful purposes. First, it does away with an unnecessary horde of carrying cases, and, secondly, all the available equipment on location is under one's own care and within reach. Even if one did not mind the nuisance of extra carrying cases and had enough helpers to trans-

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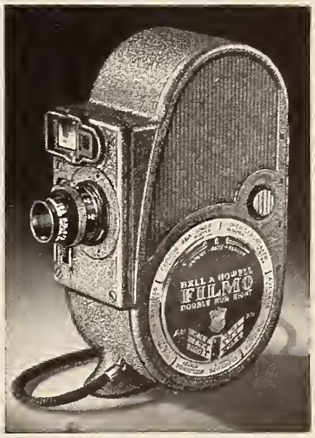

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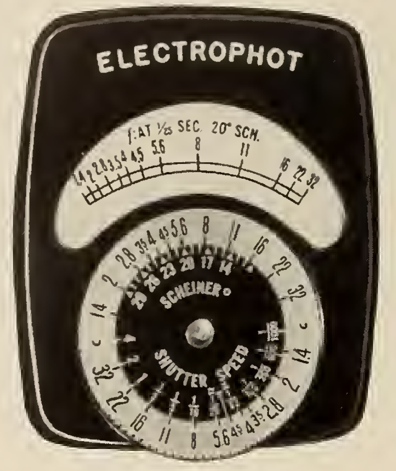

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port them. there are times when it is impossible to find a particular accessory at just the right instant.

The belt was made with adjustable shoulder and belt straps. For the most comfortable wear, although hot at times, a tight fit around the waist is desirable, and the bottom of the belt must not be lower than the normal waist line. "Lift the dot" fasteners are the quickest to open and are secure when shut. Some may think that such a belt with so many gadgets would be uncomfortable in general use. I have found it comfortable enough to wear aboard the schooner, in the dinghy, riding horseback (even in the rain), bicycling, on auto trips and hill climbing over rocks and through brush.

The movie camera and tripod must be carried by hand. For most of my shooting, I found it impractical to carry the camera in a standard case, so I made a canvas cover to protect the camera from spray and rain. This cover is in two parts, with a removable front, to uncover lenses, finder and starting button, for instantaneous use.

At first, I had thought of bringing on the trip a movie projector and some library films, for entertaining the crew, but had to give up the idea when my bunk began to bulge with other equipment. I am just as glad that the projector was left behind, for we have found everything from kerosene lanterns to house current of 400 volts, and the *Yankee's* battery supply is only 50 volts. Our standard 110 volt current just does not seem to exist in this part of the world.

Because of the large quantity that would be needed, we did not take any photographic paper. The main factor was the lack of storage space; secondly, spoilage would be great in the tropics; and, thirdly, we had no adequate place or equipment for printing. In her tanks, *Yankee* can carry 2000 gallons of water, but, on many of her runs, weeks and months pass when no fresh water can be taken aboard. For this reason, fresh water is saved for drinking and cooking purposes only. As a result, all developing of negatives had to be done ashore, at night, where an adequate supply of water was available.

The difficulties usually encountered in hot, humid areas have done little harm to our film, since it has been given proper care. Salt water has been about the hardest thing to combat. Although cameras and equipment are cleaned and oiled frequently, the salt seems to eat its way continually into the aluminum casings and through enameled iron, making damp areas for the growth of mildew. We promptly ship movie films to the processing station for developing, and we develop still films as soon as possible, which probably has done much toward saving our pictures. In addition to this, we try to keep the films in the

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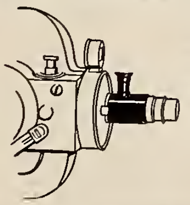

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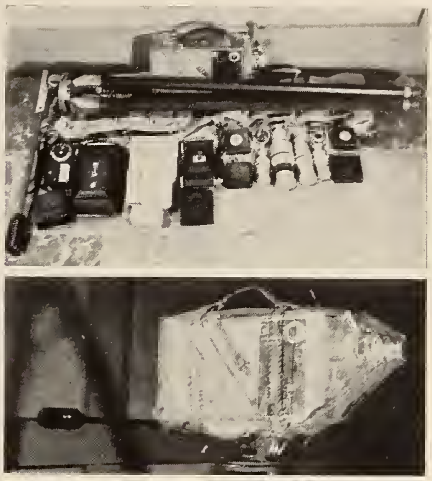

© Edmund Zacher, II, ACL

Above, equipment used by Edmund Zacher, II, ACL, on "Yankee" cruise; below, double exposure of movie camera inside its protective jacket

cameras for as short a time as possible.

Tropical packing is essential for all films, and those films that were to be used in the most humid areas we had packed in soldered tins in addition to the regular tropical packing. In most cases, we have exposed the film very shortly after removing it from the tropical packing. The fact that we have had a fairly constant temperature has been a help, I think. Although the temperatures have varied from seventy two to ninety degrees in the main cabin, these extremes have not lasted for more than a day. For at least ninety percent of the time, eighty to eighty two degrees has prevailed.

Although there is an electric refrigerator of normal size aboard the *Yankee*, it is used for food storage only. This meant that we had to disregard the advice of the manufacturers to store films in a cool place, but we have kept our film supply in a dark place. Exposed films have been enclosed in at least two unsealed tins, to exclude as much moist air as possible. Although we have been able to keep pretty constant check on the still films, in the case of movie films, there has been an interval of upward to three months between the time of exposure and the time we receive radio reports of our results.

Although many of the cameras have received their share of salt spray, waves and rain, I have been surprised that the damage and loss have been so small. When one considers that landing parties go ashore in the dinghy, to ride through reefs, over shoal spots, through surf, to a beach or a high dock, one can begin to imagine the innumerable hazards to cameras. And, added to this, there are the chances for accident on the trips around the deck or aloft, for shots of the crew, the seas, fish, other boats or of our ports. To date, our only complete losses have been one filter, one still camera and two rolls of still film, all lost

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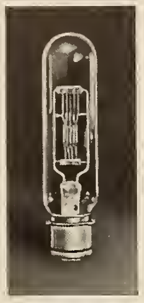

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through soaking. Six other cameras have been badly enough soaked by rain or waves to make a thorough cleaning necessary.

By cleaning the lenses frequently, mostly with clean handkerchiefs and occasionally with lens tissue, we have kept them free from fungus growth. This is particularly important, for the fungus growth itself will not only make good pictures impossible, but will pit the surfaces of the glass if the growth is left too long. This caution also applies to filters.

There will be few opportunities for many to make a round the world cruise as a passenger or crew member aboard a schooner, but, no matter what kind of ship or how much you know about filming, when the chance comes to travel in warm climates, avail yourself of all possible bits of data on tropical filming, read every word, follow authoritative advice and information and learn from your own experiences. We found that it paid.

Closeups with supplementary lenses

[Continued from page 234]

ups at distances closer than thirty six inches.

Distance from lens to subject	Size of field	Diopter rating
6″	1¾″ x 2½″	6½
10″	3″ x 4″	4
14″	4″ x 5½″	3
18″	5¼″ x 7″	2
22″	6½″ x 8½″	2
26″	7¾″ x 10″	1½
30″	8¾″ x 11½″	1
36″	10½″ x 14″	1

The areas given are those which will be included in the camera view and which will appear on the screen. Some slight variations will be found because of differences in projector apertures, but these figures represent the average.

Another matter allied to this is depth of field, popularly miscalled depth of focus. Depth becomes an important factor in making closeups, for it is desirable to know how far the area of satisfactory focus extends in back and in front of the subject placed at the distance involved. There are rules for determining this, some simple but most of them complicated. As in everything else, complicated mathematics can be avoided by the simple and common sense method of visual inspection.

One method requires some frosted film leader, which you doubtless have. Set up the camera with the supplementary lens in place and insert a piece of this leader in the aperture. Using a small dental mirror, it is possible to see exactly what will appear in the finished picture. Unfortunately, this cannot be done with all types of movie cameras.

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but it is recommended wherever possible. If this method cannot be used, the best solution is to take a few feet of test film. Arrange a series of cards in a row, marking each card with the distance from the camera at which it is placed. Thus, if you think your lens combination should focus at about twelve inches, set cards at distances of nine, ten, eleven, twelve, thirteen, fourteen and fifteen inches from the camera. Run off a few feet of film, and the developed test will give the answer.

The only serious question now left is that of exposure. Auxiliary lenses do not modify the exposure, but it must be remembered that closeups generally need more exposure than normal. This is true, irrespective of how the lens is focused.

In conclusion, there is one application of auxiliary lenses which is rarely mentioned. Lenses of more than one inch focal length, and even all fast one inch lenses, are mounted in focusing mounts. A one inch *f*/1.9 lens may focus down to one foot, but what if you want to focus it closer? The same problem may arise with a four inch or six inch telephoto lens which focuses only down to three feet or four feet. To discover by mathematics how close to the subject such combinations permit one to place the camera involves more calculation than desirable for this article. However, the easy way again is the obvious way. Simply place over your focusing lens any supplementary lens that you may have, and then, by the matte leader and dental mirror method, visually determine the distance at which the image will be in sharp focus. This can be determined for any focal setting of the camera lens.

However, the movie maker using a fixed focus lens is not concerned with these complexities, and he can provide himself with a flexible range of possibilities simply by buying spectacle lenses of one, two and four diopter powers, which he can obtain from any optician. An intriguing range of ultra closeup work will be opened to him, whether he films on 8mm. or 16mm. width.

Exposing for Kodachrome

[Continued from page 229]

ing and back lighting and to know the effect of these on a color scene. The best method is to discover this for oneself. On a bright, pleasant day, take three scenes of some member of the family, shooting the first scene with the sunlight coming straight toward the subject, the second with the sunlight striking him from the side and the third with the sunlight coming from behind him. Under average conditions, it is not likely that the last two scenes will be very good, but one can

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learn definitely the effect of the direction of the light upon the color results.

The second method of getting the best color exposure, the use of an exposure meter, is continuously gaining in popularity. Photoelectric meters are precise measuring instruments of remarkable efficiency. Nevertheless, they must be used correctly if they are to indicate the right exposure.

First and foremost, one must set the meter properly for the speed of the film which is to be exposed. All new meters are accompanied by booklets listing the film speed settings for use with various types of movie film available today. If you have bought a second hand meter and the booklet is not available, you should write to the manufacturer of the meter for the latest list of film speeds. Several systems of speed rating are in effect in various parts of the world, and, since they are based on different principles, it is impossible to compare them. The manufacturer who makes the meter is best qualified to assign the film speed ratings for use with his product, and one should bear in mind that a speed rating for one meter will not necessarily work with other meters.

In using an exposure meter for color, remember that you should be more careful than if the film were black and white. The correct procedure is to take a reading on the most important subject in the scene, and to be guided by that, rather than by a general reading of the whole scene. This means that you will hold the meter close to the portion of the scene that you want to favor.

Since experience is the most valuable teacher in the process of learning photographic exposure, it is a good plan, during one's filming jaunts, to make notes concerning the types of subject in your scenes and the exposures that were given. Any deviations from the normal or basic exposures should be recorded. By studying these notes and examining the processed roll of film, it is possible to build up one's judgment and to learn about the peculiarities of unusual shots. When checking exposure, one should have the same setup of projector and screen that would be used for showing the pictures to an audience. It is not a good plan to judge exposures by inspecting the film on a viewer or on a small screen close to the projector.

Only when the judgment and experience of the movie maker have advanced to the point where he is fairly sure of his exposure results may he safely experiment with deliberate underexposure or overexposure for specific effects. There may be occasions when the mood or dramatic action of a film calls for heavy, strong colors. In such cases, if the amateur knows his exposure, it is possible to get some very striking effects. In general, it will be found more pleasing to use slight underexposure for effects rather than overexposure. Little is lost except shadow detail if the picture is slightly underexposed, but, when reversal film is overexposed, the detail in highlights is completely washed out, and a hazy, out of focus effect may be the result.

The newcomer to color movie making has at his command either the chart or meter system of judging exposure. He can choose his method, but he should stick with it long enough to produce good results. The most certain way of obtaining uncertain exposures is to alternate between different exposure calculation systems. If you use a meter, work with it until it has been mastered. If you are following the chart method, do it consistently and faithfully.

The clinic

[Continued from page 248]

black to prevent reflections on the edge. Two short wooden legs are fastened in place with screws, as shown in the drawing, so that they may be turned at right angles to the screen surface when it is in use.—*F. Calvert, ACL.*

Simple tints The vogue for tinted film has been revived somewhat by the introduction of color films and because of the recent experiments with toning and tinting on the theatrical screen. Art C. Guest, ACL, tells us his method: "By experimenting a bit, I found that some ordinary inks would do quite well for coloring purposes. By mixing them with water, until a test clip of film showed that the dye was of the proper strength, I found that I could make some very satisfactory tints. I use the solution in an ordinary flat dish and cut the film to be tinted into strips of not over three feet in length. These are placed on edge in the dye until they are dark enough. By drawing a viscose sponge or fine chamois gently over the film, one can remove excess drops of water, and the film strips then are hung up to dry in a dust free room."

Spring mud Tripod legs are likely to sink into the mud during spring filming jaunts. A handy stunt to prevent this is to place under each tripod tip a rubber cup made by cutting old tennis balls in half. If the tripod legs have both sharp pointed tips and rubber covered tips, it is better to use the rubber covered ends, to prevent puncturing the cups. This idea is especially well suited to beach filming, because it prevents the tripod legs from sinking into the soft sand and possibly jeopardizing the camera.

Surgical filming An amazingly versatile piece of equipment for surgical filming, developed by Andrew Lenard, ACL, is pictured on page 261. It consists of a heavy

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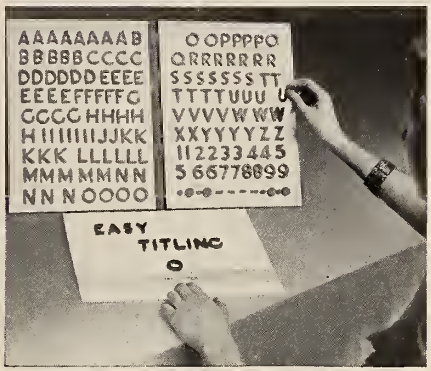

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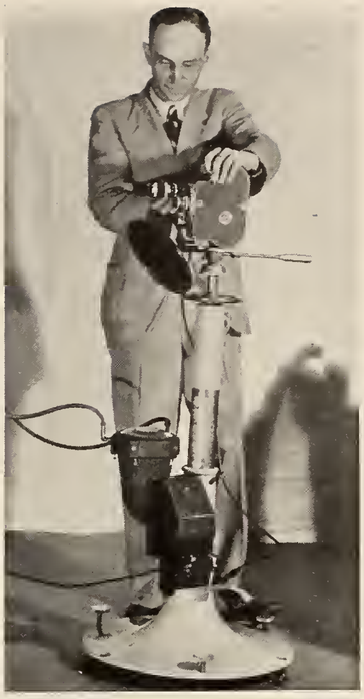


Andrew Lenard, ACL

Andrew Lenard, ACL, devised a stand for filming surgery

base and column to support a camera and spotlight. A telescoping feature, coupled with a worm screw elevating wheel, allows the height of the camera to be regulated easily, and a conventional tripod head permits movement of the camera. A unique feature of the stand is the water cooled spotlight, whose beam is directed to the operative field by means of a mirror so mounted that it will move with the camera; thus any slight change of camera position automatically moves the beam of light to correspond with the new field. A remote control device is furnished so that the surgeon may run the camera while operating, if necessary.

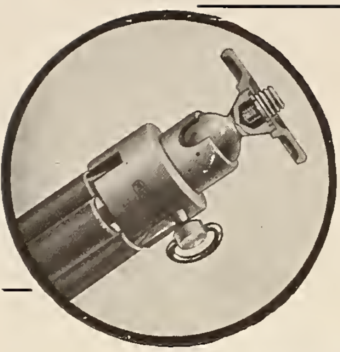
What shall we take abroad?

[Continued from page 233]

while to carry a second photocell meter in your case. If you are going on a long trip and a successful film record is important, this is a worth while precaution.

The tripod that you take should be as sturdy as is consistent with the weight which you choose to carry. If it is of the adjustable type, be sure that it will hold securely even when soaking wet. Rubber feet will be useful when working on polished surfaces, such as marble. The best thing to do with the "pan" and tilt head is to forget it after you have composed a shot, that is, unless you can resist the temptation to wave your camera around like the nozzle of a garden hose!

A useful accessory is a small waterproof bag of the type made for carrying



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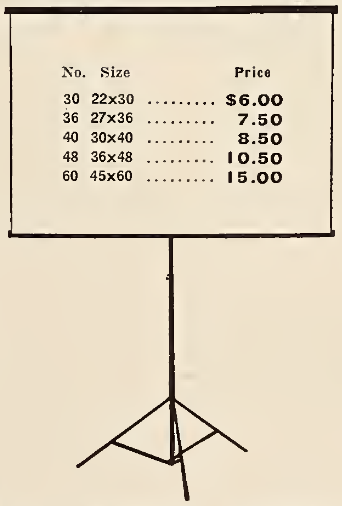

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wet bathing suits. You can cut a couple of holes in it, one for the lens and another for the finder; you can use it to keep the camera dry when you want to shoot some rare shot in spite of a heavy rain.

You know best what types of film you want to take on the trip. However, if you take both color and black and white film, you are likely to encounter the perversity of fate that colorful scenes insist on occurring when the monochrome film is still in the camera, or that you want a shot for your black and white reel when the camera is loaded with color film. The answer to this problem is three sided—use two cameras or a magazine loading camera or only one type of film.

If you are using any equipment which was not made in this country, it should be registered, before sailing, with the nearest United States Appraisers' Office. This will assure its reentry into the United States duty free. The next step is to make an inventory of the equipment you will take, filing one copy of this safely at home, and, with another, you can obtain your insurance. If you happen to have baggage insurance, be certain that it covers your cameras. It will not hurt to read the policy over anyway!

The leisure moments aboard the ship will provide the opportunity for a little advance continuity planning. It may be said, as a generalization, that there are two types of travel films. The first is the all inclusive, sketchy kind which serves to help the traveler remember his trip better. The second kind of film is specifically planned for entertainment and may be shown to any audience without apologies. The choice of which general type of film you are to make is right up to you, and, the quicker you arrive at your decision, the better your film will be.

If this is your first trip, you probably will find the all inclusive type of movie easier to make. You will be absorbing new impressions and meeting new experiences, and it will be very difficult to follow a closely planned continuity or to take the time to search for the exact shot that is needed to carry the theme of a sequence.

Nevertheless, the more informal type of picture need not be a hodgepodge. You can, of course, follow the itinerary of your trip as a continuity motif. You can divide the movie into sections, assigning a section to each country that you visit, or you can use any of a thousand ideas to tie the picture together. For example, you might use near shots of your baggage as a continuity link, and, each time that you visit a new country or city, you would take a close shot of your baggage as it is being piled on the station platform, on the dock or into a taxicab. The hotels that you stop at can furnish another connecting link, and so would the means of travel.

If this is not your first trip, try to decide on one particular theme or aspect of a subject, or restrict your filming largely to a particular district. Thus, if you have a rambling record of towns, cathedrals, shops and statues throughout most of France, it is time to specialize a bit. Why not try to make a comprehensive film of life in a small town in Brittany or a village in England? Not only will you have a definite task before you, but also you will find that the experience leaves you with a much greater understanding of your subject.

When you are movie making, inevitably you will find that your camera activities will greatly detract from your ability to see everything in a limited amount of time. You must put your sightseeing first and your photography second if you wish to be a good tourist, but, if your films are to prosper, the operation of the camera must be foremost in your mind. The solution is to devote part of your time to sightseeing and part to movie making, combining the two only when there is no other course. Equipment should be kept to a minimum if you are in a hurry, for, with less equipment, there are fewer chances for mistakes.

The judicious use of a still camera will save hundreds of feet of cine film which might otherwise be used to record subjects of no particular interest in a movie. After all, what place, in your film of life in Brittany, have the Smiths whom you met on shipboard? Yet the Smiths must be treated agreeably, and you will want to take their picture. Here is where you pull out the still camera.

Furthermore, a still camera in your wife's hands will give her something to do while you are getting movie shots. You will be surprised at what a difference that camera will make in her attitude toward photography.

Action on wheels

[Continued from page 241]

ning" the camera, and it is important to keep the principal object in the center of the view finder during these scenes. While "panning" is to be discouraged in most cases, here is an exception, for, without it, there can be no interesting follow up of the action. It is assumed, of course, that the panoramas will be made only to follow significant action and only when the subjects are no closer than full medium shot distance from the camera.

A telephoto lens, used only on a tripod, is of great value when you are on the hunt for motorcycle scenes, for, with it, closeups and near views can be obtained which otherwise would be lost. Also, the long range lens will serve admirably as a safety measure when shooting hill climbs. It will permit the filmer to remain well out of the danger zone and yet get thrilling near shots of the ac-

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tion. In fact, a short focus lens in such cases may be indirectly the source of danger, for, with his eye glued to the view finder, the filmer might not be able to judge an approaching machine quickly enough, should it get out of control, while, by using a telephoto lens, he could remain always at a safe distance.

A filter is important, particularly on those clear, bright days on which white clouds drift lazily across the sky. Get those cloud formations in the scene, by all means. Spectacular scenes can be produced by using a red filter and taking an upward angle shot of the motorcyclist or bicyclist as he rides diagonally across the scene or pauses at the crest of a hill. Another effective stunt is to get several short scenes of motorcycles coming toward and past the camera as it rests on the ground. The cine worker should not hesitate to place his camera in various positions to secure unusual angles, for motorcycle or bicycle action permits such flexibility in this respect that it seems a pity not to take full advantage of it.

It is interesting to note that the Harley-Davidson and Indian Motorcycle companies have produced a number of movies of various motorcycling activities. These films they later send to motorcycle clubs all over the country, especially during the winter. Chet Billings, editor of *The Motorcyclist*, uses a 16mm. camera for the same purpose.

If you are interested in this movie material and are unacquainted with the dates and places of motorcycling activities, you easily can get a complete list from a local motorcycle dealer. You may even be able to pay part of the filming expense by arranging with him to show your reels in his store, at a special meeting or in a continuous window projector. There are countless opportunities in motorcycling for the wide awake filmer who wants some real movie action.

Amateur clubs

[Continued from page 242]

El Segundo, Calif., south of Los Angeles. The initial election returned the following: Jack Converse, president; William Beardslee, vicepresident in charge of still group; Heath L. Martz, vicepresident in charge of movie group; Mrs. Eldaah Boyer, secretary; Jack Heath, associate secretary; Wilma DeBarry, treasurer; Joel Macdonald, publicity secretary. Programs will be in the charge of R. M. Thompson, for movies, and Frank Harriman, for "stills," with Florence Case serving as librarian. Recent cine programs have included a screening of *A Day at the Races*, by Mr. Converse; *California Color*, by Mrs. Boyer.

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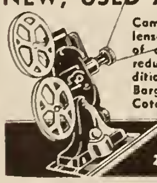

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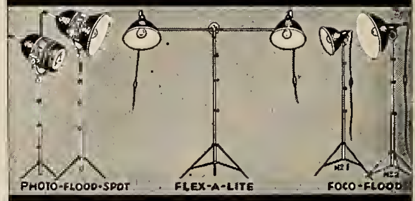

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Here's a summary of what membership in the Amateur Cinema League *will bring you—*

- Movie Makers . . . Membership includes a subscription to Movie Makers monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.
- Technical consulting service . . . Any league member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service.
- Continuity and film planning service . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.
- Club service . . . those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.
- Film review service . . . You may send any films you like to the League for criticism and review by the consultants.
- Booklets and service sheets . . . These are available to all members. Booklets are sent automatically, as published, to those members who request them. Booklets now current are:
  Cine travel plans—32 pages
  Color filming—26 pages, illustrated
  Film plans and scripts—32 pages
  Lighting personal movies—37 pages, illustrated
- Equipment service . . . The League aids members in locating new equipment, in making out filming itineraries and equipment lists.
- Making Better Movies . . . A 241 page illustrated handbook on the basic principles of movie making. Written in clear, non technical language, this book gives directions for every step in filming.
- Film Exchange . . . As a member, you may list your films for temporary loan among other members and you will receive in return a list of films offered by other members.

$5 a Year

Amateur Cinema League, Inc.
420 Lexington Ave., New York, N. Y.

urban Amateur Movie Club is a recent addition to the many cine groups flourishing in the Chicago area. Membership has grown from the charter roll of nine to more than twenty five in a few months of activity. Late programs have featured a demonstration of sound on film projection, by Joray Camera Store, local dealers, and a lecture on movie making fundamentals, by R. J. Fallert, jr., of the Almer Coe Company.

Jefferson City show

Burlesquing the fanfare of a typical Hollywood première, members of the Jefferson City Cinema Club, in Missouri, have put on their second annual Guest Night, under the leadership of Dr. J. F. Brawley, ACL, who acted as master of ceremonies. *Beginner's Luck*, the club's own experimental production, and *A Fool and his Money are soon Parted*, were featured on a program which promised the personal appearance of stars and producing staff. Rounding out the evening were *Little Sherlock* and *Ultima Thule*, Ten Best award winning films from the League's Club Library.

Gadget night

Homemade what-nots were the feature of the evening at a recent gathering of the Milwaukee Movie Makers, meeting in the Dover Street social center. Outstanding among the exhibitors were president Kenneth Crane, Harold Ehnert and Horace Gittens. Late projection highlights have been *Ballyhoo*, by Mr. Crane, and *Around Wisconsin*, by Mr. Ehnert. This active new club now has a contest for members' films in progress. It will conclude on May 15 and is limited to film exposed during this year.

News of the industry

[Continued from page 245]

venience and safety. The new Filmoarc projector makes use of a film moving and sound reproducing mechanism of the same type as has proved so dependable in its other models. However, the machine as a whole is especially designed for arc operation. Two types are available — a "rollaway" model, which may be wheeled from place to place, or a more compact telescoping stand model.

Instant recording

The ability to make a phonograph disc record of voice, music or sound effect, and to play back the finished record directly, is offered by a new, medium priced sound recorder. Known as the Presto Junior, the device carries all the mechanism necessary for satisfactory disc sound recording and incorporates a playback as well. Enclosed in a neat, easily portable, leather covered case, there are included a microphone and extension cable, 78 r.p.m. recording turntable, volume and tone control for recording, monitor meter and cutting head with automatic feed. For immediate playback, there are a special pickup, volume and tone control and loud speaker. There is also an input jack for the direct recording of radio programs. The manufacturer has developed a special cellulose acetate material which provides clean cut recordings that may be played with steel needles in any phonograph and which have a life comparable with that of commercial disc records. Other models, parts and equipment for all kinds of disc recording, either 78 or 33 1/3 r.p.m., are available, and full details may be had by writing to the Presto Recording Corporation, 139 West 19th Street, New York City.

"Crusader" chartered by Klein & Goodman to bring amateurs to Photographic Exposition

Cine-Kodak E lower

The Cine-Kodak E, an inexpensive 16mm. camera with many practical and interesting features, made by the Eastman Kodak Company, Rochester, N. Y., now has been reduced in price to $39.50. Some of its attributes are three operating speeds, *f*/3.5 lens, combined finder and film footage indicator, 50 or 100 foot capacity and simplicity of threading and operating.

DuPont XL Pan

A new, high speed panchromatic film, in daylight loading cartridges for popular makes of miniature cameras, has been announced by the DuPont Film Manufacturing Corporation, Inc., 9 Rockefeller Plaza, New York, N. Y. The film will be known as XL Pan and will require only half the exposure of the well known DuPont Superior Panchromatic. It is recommended, however, that the developing time of the film be increased about thirty percent over that ordinarily used for Superior Panchromatic. Further details may be had from DuPont.

Cine Craft enlargements

A new process for producing 16mm. and 8mm. frame enlargements of superior quality has been perfected by M. Levelle, Cine Craft Studios, 118 East 28th Street, New York. As an example of the effectiveness of this process, Mr. Levelle recently produced an excellent portrait of an individual, selected from a group, pictured on a frame of 16mm. Kodachrome shot by artificial light.

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Your canoe glides quietly through forest-fringed water trails . . . an ever-changing panorama passes . . . dark green pines, sparkling blue lakes, towering mountains. Suddenly your guide stops paddling—warns you to be quiet . . . Round the next bend is your picture—a magnificent moose feeding in the lily pads. . . . Your camera buzzes. . . . As he splashes to the shore, you secure priceless footage. Scenes like this are also perfect for color movies. . . . Many other marvels of nature await your camera at every turn in the territory that's easily reached by the Canadian Pacific.

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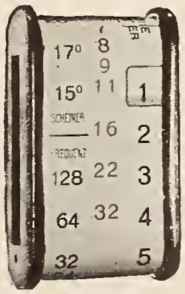

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Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
HOLLYWOOD CINE FILM DISTRIBUTORS, 1431-33 N. Highland Ave.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
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John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
Martindale's Book Store, 5310½ Wilshire Blvd.
Martindale's Library, 543 S. Western Ave.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Pomona: T. J. Hebert, 155 S. Garey Ave.
Redondo Beach: De Koven Studio, 110 Coral Way.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
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Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
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Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
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T. H. Wilton Co., 11 First St.
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Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Stewart Bros., 17 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

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Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
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Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

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Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

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Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds, Inc., 915 - 15th St.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
SUN CAMERA EXCHANGE, 938 F St., N.W.

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Tropical Camera Stores, 123 Second St., N. E.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele, P. O. Box 2181.

GEORGIA

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Valdosta: Ricks Studio.

IDAHO

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Williams' Photo Service, 1007 Main St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

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Chicago Foto Supply Co., 10609 Wentworth Ave.
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18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
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De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
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Streator: Barnum's Drug Store, 102 N. Bloomington St.

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309 S. Michigan St.
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Carl Holmes Co., 1101 W. Fourth St.
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Westing Photo Service, 3816 Sixth Ave.
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Keokuk: Wilkinson & Co., 422 Main St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

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LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

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Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

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MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

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Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
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292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
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Visual Education Service, 131 Clarendon St.
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Brockton: Iris Pharmacy, 238 Main St.
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E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lawrence: Saunder's Photo Shop, 467 Essex St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
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L. B. Wheaton, 368 Main St.

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Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Highland Park: Kluge's Camera Shop, 16491 Woodward Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop. 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

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Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies. 194 Greenpoint Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Flatbush Camera Exchange, Inc., 931 Flatbush Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Miller Cine Films, 202 S. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Lawrence Camera Store, 92-25 165th St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 70 W. 45th St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
Harvey's, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke. Inc., 242 E. 86th St.
MOGULL BROS., 1944 Boston Rd.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange. 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
PHOTOGRAPHIC FAIR, LTD., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Patchogue: Romeo Sales Service, 187 S. Ocean Ave.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.

Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey Estate, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Edson E. Robinson, Inc., 111-113 Washington St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store. Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: *JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE*, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Theatre Equipment Co., 315 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

VIENNA: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

BRUSSELS: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

RIO DE JANEIRO: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.
SAO PAULO: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

CALGARY: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

VANCOUVER: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
VICTORIA: Joseph Sommer & Sons. Ltd., 1012 Government St.

Manitoba

WINNIPEG: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

BEDFORD: Bedford Studios, Halifax Co.

Ontario

OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

MONTREAL: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

REGINA: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CEYLON

COLOMBO: Plate, Ltd., P. O. Box 127.

CHINA

HONG KONG: Filmo Depot, Marina House, Queen's Rd., Central.
SHANGHAI: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

PRAGUE 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

COPENHAGEN K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

BATAVIA CENTRUM: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
SOERABAIA: Kodak, Ltd., Paradestraat 9.

Sumatra

MEDAN: Cine Art Studio, 38 Huttenbachstraat.
V. Ebata & Co., 88-90 Kesawan.

EGYPT

ALEXANDRIA: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
CAIRO: Kodak (Egypt) S. A., 20 Sharia Maghraby.

ENGLAND

BIRMINGHAM: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
BOURNEMOUTH: Osborne Saul, Ltd., 117 Old Christchurch Rd.
BRISTOL: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
CHESTER: Will R. Rose, 23 Bridge St. Row.
GRIMSBY: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
HARROGATE: A. R. Baines, 39 James St.
KENT: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
LEEDS 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
LEICESTER: Wands, Ltd., 29-31 Belvoir St.
LIVERPOOL: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holborn.
Ensign, Ltd., Ensign House, 88-89 High, Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
MANCHESTER: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
NEWCASTLE-ON-TYNE: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
NOTTINGHAM: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
SCARBOROUGH: John W. Gray, 82 Westborough.
SHEFFIELD: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
STAFFORDSHIRE: John Martin, 66 Derby St., Leek.
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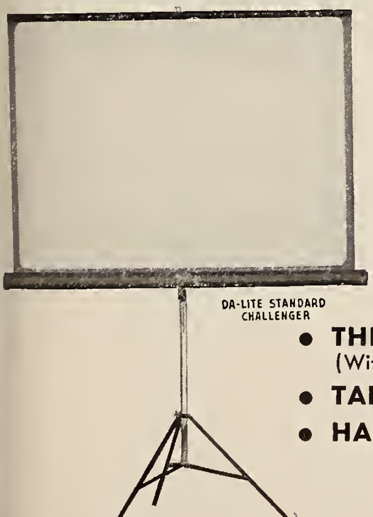

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

William M. Rittase

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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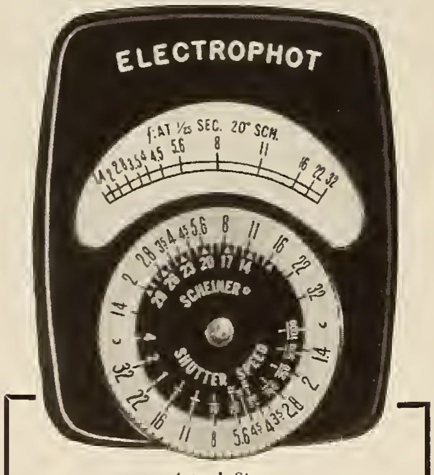

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J. THOS. RHAMSTINE★
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Closeups—What filmers are doing

When you come to celebrate your twenty fifth wedding anniversary, perhaps you can persuade the film processers to rush through your movies of that party for screening right on the same evening. Neil P. Horne, ACL, managed it a few weeks ago, working in cooperation with Agfa Ansco, here in New York City. After shooting 200 feet of 16mm. monochrome of a wedding anniversary party (not his own!) at the Waldorf Astoria, he rushed off at nine and was back by one to screen the finished film. It was a big surprise to all concerned.

Any 8mm. worker who has talked himself into feeling that he just can't equal the product of 16mm. filmers should have a look at *Seaside Rambles*, by T. J. Courtney, ACL, of Halifax, Nova Scotia. A one reel study of tiny fishing villages along the coast, his film has all the brilliant and dramatic beauty of good work in any width. Tripods, filters, sharp focus and correct exposure seem to function as well on Eight as ever they have on Sixteen or Thirty five. Above all, imagination seems to manage its elusive alchemy in small pictures as well as big ones. Our money still goes on the size of the cameraman, not on that of the camera or film.

Movie makers who have heard, with some trepidation, reports that amateur motion pictures of one's family will not last may look with reassurance on the record of Joseph Abel, ACL, of Washington, D. C. Taking his first movies in 1908, on 35mm. film and with a homemade camera, Mr. Abel has carried on since then and is still going strong. He is now shooting on 16mm., and his family diary now runs to nine 400 foot reels and includes pictures of his mother, his wife, his son and daughter and three grandchildren. There's thirty years of pretty good service from movie film.

Top, 1912 family shot (35mm.) by Joseph Abel, ACL; bottom, same people in 1934 (16mm.)

Frames by Joseph Abel, ACL

At a recent screening held at Columbia University, amateur filming from seven different countries of the world was examined by members of the class of Motion Picture Parade, an informal course on the motion picture. The course and this international amateur movie show were under the direction of Dr. Russell Potter, of the Division of Film Study at Columbia. Featured on the program were *To the Ships of Sydney*, by James A. Sherlock, ACL, of Australia; *Mount Zao*, "Ten Best" award winner of 1937, by Khoji Tsukamoto, of Japan; *Fourth in Hand*, by the Meteor Film Producing Society, of Scotland; *Histoire d'un Soldat*, by Cenek Zabradnicek, of Czechoslovakia; *Gloire à l'Eau*, by Abbé Albert Tessier, ACL, of Canada; *Bommerli*, by Richard Groschopp, of Germany; *Prize Winner*, by J. Kinney Moore, ACL, of the United States.

The opening of the New York World's Fair 1939 is now just short of a year off, but already rumors seem to be making the rounds that amateur filming or still picture taking will not be allowed. You can take our categorical word for it that these rumors are dead wrong. On the written assurance of W. Earle Andrews, general manager of this greatest of all spectacles, the rules and regulations of the Fair Corporation will permit the use of cameras in the hands of individuals when used by them for amateur purposes and not for commercial exploitation. So that's that.

John V. Hansen, ACL, League vice-president, is once more in Europe, where he will remain until September, tracking down the color of the Old World. League members or officers of European movie clubs who may wish to get in touch with him may reach him by post, in care of The National City Bank, 66 Avenue des Champs Elysées, Paris, France.

When, a few months ago, Arthur A. Hargrave celebrated his fiftieth anniversary as editor and publisher of *The Rockville* (Ind.) *Republican*, a weekly newspaper, the pictures of himself and Mrs. Hargrave used on the front page were made from 16mm. frames. Filmed by his son in law, Wilson G. Tyler, ACL, of Birmingham, Ala., the shots came from reels made just a year ago, in Kodachrome and black and white. Mr. Tyler reports their use in more than a hundred fifty newspapers.

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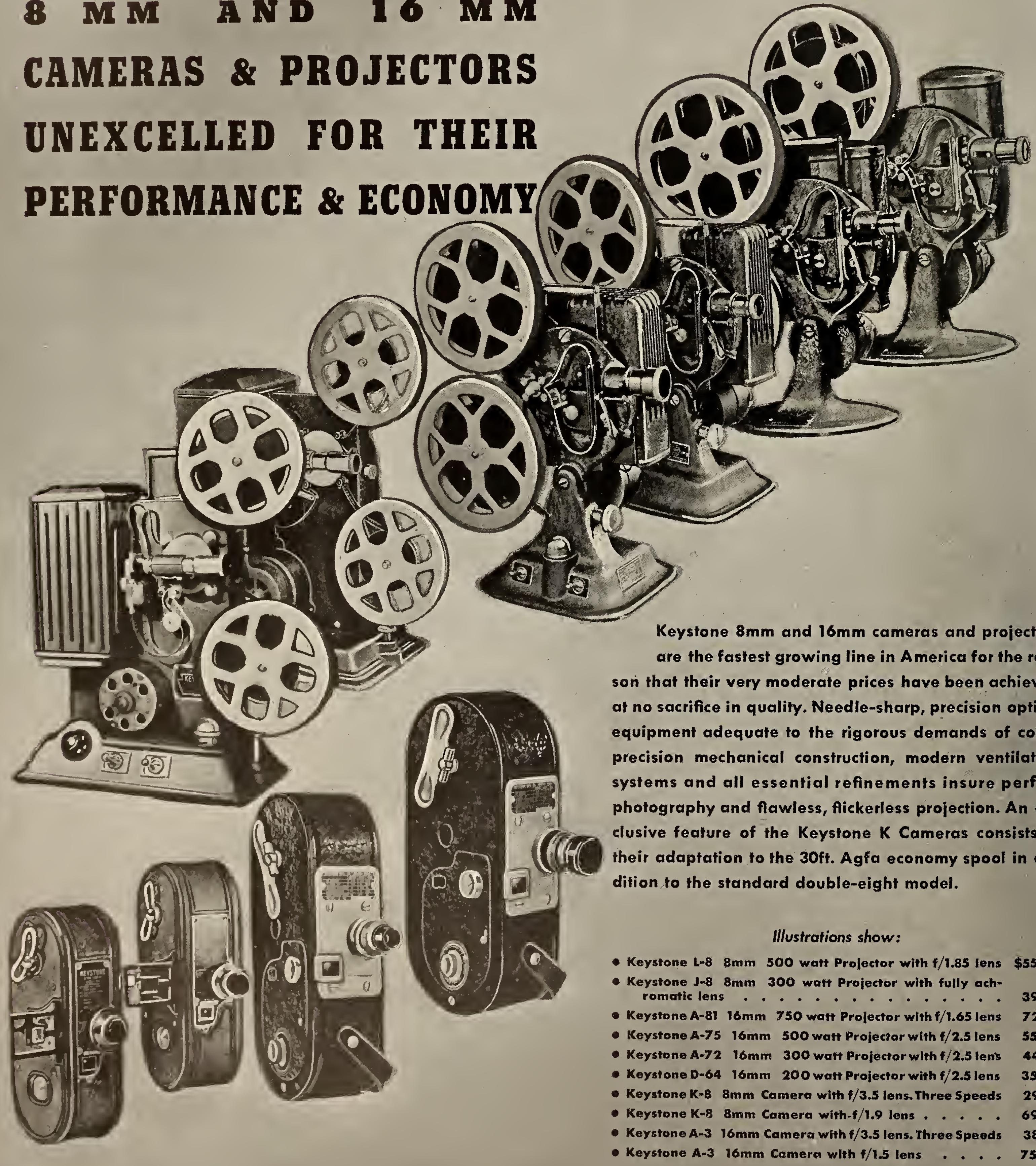

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Three faults

THIS summer gives every promise of being the greatest season yet, as far as the number of movies made by personal filmers is concerned. With all of the footage to be exposed, there will be more good films than ever before—and more poor ones. The first will take care of themselves. Where help is needed is with the reels that are likely to be trials to audiences, unless something is done about it.

Warnings to the thousands of beginning movie makers ought to be based upon observation and not upon opinion. At League headquarters, it is possible to conduct observation intelligently, because of the large number of reels that are sent for suggestion and comment. There are three tendencies toward poor filming which, at the moment, are more numerous than others.

Too many amateurs try to put the motion of movies on the screen by means of the camera and not by the scene itself. It is true that the earlier fault of waving the machine over the landscape is not so noticeable, but it has been succeeded by a habit that is just as hard on the audience. In this new cinematic vice, the lens is not used as a hose nozzle, but the camera is inexpertly operated from a moving base—train, motor car, small boat, horse or donkey—apparently in the fond hope that those who see the result later on the screen will be given a better idea of what the filmer saw as he journeyed. What the audience gets is, far too often, a headache, both figurative and literal.

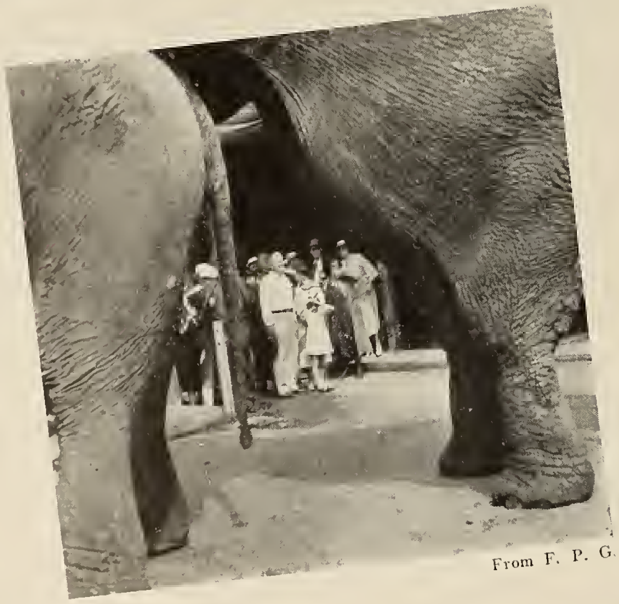
Movie scenes in color can no longer carry an audience along by the very fact that they are not black and white, because the use of polychromatic film is so universal that our friends have become more critical. Colored movies must, in addition, be good colored movies, if those who see them are not to rebel. It is quite true that the expert color filmer will try for and will get unusual effects, by deliberate manipulation of the camera's diaphragm, after he has determined what the setting should be, using whatever method of exposure calculation he prefers. But his variations will be most carefully chosen and will not be the result of careless initial determination. A great many inexpert users of colored film apparently get their exposures by accident, rather than by any system. Guesswork—always unsatisfactory in black and white filming—brings even more unhappy results in color, and we are too frequently asked to admire colored scenes that are black and muddy, weak and washed out or that are of the "mushy" kind, which lack sharpness on the screen. Exposure for color movies must be intelligent.

Focus must be exact to give a clear picture. Some new filmers forget this, and their footage just misses sharpness. With fixed focus lenses, the only problem is to keep subjects from getting too close to the camera, which ought not to be insurmountable for the least expert. With focusing objectives, there are definite ways of getting sharpness—visual focusing, range finding with meters and taping distance. These are not complex, as far as the filmer is concerned. Whatever lens is used, guessing and approximating are enemies of clear pictures. There is no compromise, and either one is careful or the results are bad.

If you have been guilty of these three faults, take a hitch in the belt of your resolution now, before it is too late and you have collected summer footage that will become the winter discontent of your audience and yourself.

Bob Leavitt from Black Star

CIRCUS TIME



From F. P. G.

Bob Leavitt from Black Star

CAMERAS LIKE CIRCUSES

They will do their best if invited to the "big top"

KENNETH F. SPACE, ACL

PREVIOUS to the advent of amateur movie making, the only alibi Dad could offer for his urge to leave the office and spend a day at the circus, pink lemonade and all, was, "Well, I have to take the kids." Now the excuse may be, "I want to get some action shots to add to that reel."

But, excuse or not, Dad can turn back the years on that day and become a youngster who lives again the time when he fed the elephants for a free admission ticket. And, since the fun of circus days is one of our few universal pleasures, what subject could we better select for a 400 foot reel than *A Day at the Circus?*

If we do make a circus film, let us consider a little advance planning so that we can make a real gem of the picture. As far as the film plan is concerned, it can be extremely simple. You may be guided by your own interests, and there is just one "must"; if you have youngsters, they should be included in the film plan without fail, for then your picture will be doubly precious. Here are a few suggested treatments.

1. Show Dad reading the evening paper containing the circus advertisement. He nods over the paper and falls asleep, and then, in a dream sequence, we see Dad as a youngster spending the day on a circus lot. (This part is played by Junior.) Finally, Dad wakes up and telephones to reserve seats.

2. Little Tommy has money for the circus, but he loses it while watching the circus being unloaded. He is heartbroken but doesn't dare ask for more, as his parents have cautioned him against losing it. So he begs a job helping on the grounds, and we see him doing chores, until he finally earns his ticket and sees the show.

3. Dad gives Johnny money to go to the circus, but says that he himself can't take the time to go. Later, accidentally, Johnny discovers his father on the grounds and realizes that Dad was only pretending when he insisted that circuses were only for children. He follows Dad about over the grounds and finally comes face to face with him at the ticket box; they grin at each other and go in together.

These treatments, of course, are not necessary to a good reel, which can be handled excellently with a simple continuity that does not require acting. However, the children will love and treasure a story treatment. If there are no youngsters in the family, about the easiest treatment, aside from a documentary one, could be made by picking a friend who would play the rôle of a man becoming a kid again, as he pokes around the circus grounds and watches the day's activities.

If you make a record picture, you may want to produce a complete one by filming the whole day of a circus in your town, from the arrival of the trains at dawn through setting up tents on the lot, the home life of the performers, side shows, main show and, finally, to the departure at night by searchlight and flares. To do this efficiently, it is best to get permission from the circus publicity man. If this is done, not only will privileges be given to you, but also cooperation and valuable suggestions will be forthcoming. Official permission will make it possible for you to move around in the tent for various shots, instead of being limited to one seat in the audience.

As far as the performers themselves are concerned, they are the most generous people imaginable, and they will cooperate to an amazing extent if you work with them instead of trying to get candid shots which they sometimes resent. They are show people, and they know what scenes will be effective on the screen. Some of them have to be careful if they have movie contracts that limit their appearance in films, and they must be assured that you are making an amateur film and not a theatrical movie short. The facts and stories that they will tell you when they get friendly will give you splendid material for titles.

If you do not get up early in the morning to film the arrival of the circus, you can find your picture's introductory sequences in shots of the parade. The movie maker limited to a one inch lens will get best results from the front of the sidewalk crowd, and the most advantageous spot for him is on a corner where the parade will turn. In any case, it is advisable to avoid a full right angle view of the action, which would produce a "jittery" picture. A forty five degree angle is about right.

By watching for opportunities, human interest and reaction shots of expressions on the faces of the watchers, especially the thrilled and intent children, can be secured. Later, these scenes can be edited into the parade sequences, here and there, to give variety.

If telephoto lenses are available, it might be better to shoot from a second story window along the line of march. But here, too, a position at the corner, where the parade turns, is the best. A point to bear in mind is that the telephoto lens magnifies motion, just as it does the picture, which means that one should choose positions that permit a steady support for the camera. Follow shots with a telephoto will be satisfactory only if made by an experienced filmer with an unusually smooth working tripod head.

When you are filming on the circus grounds, any 8mm. or 16mm. movie equipment will serve your purpose, but, when you shoot in the main tent during the show, you will require supersensitive film and a fast lens used wide open. The light may seem bright, but, even if the sun is shining on the canvas, the illumination under the "big top" is soft and diffused, and the dark grass will absorb a lot of it. The need for a fast lens excludes most telephoto use, except for shots of aerialists at the top where the light is brightest. Sometimes, a telephoto may be used on a scene of performers who are working on a light colored platform, which reflects sufficient illumination upward, or for a shot of the star performers whose feature act is illuminated with flood lamps and spotlights. Even with this additional light, it will be necessary to use a stop of *f*/2.8: it is very seldom that a stop of

[Continued on page 301]

LET BEAUTY BLUSH IN FILM

The ingredients for a cine dream of fair women

BETH BROWN, ACL

THE poet sings a song about the female form divine. But there's nothing more fascinating than that lady's face. You can discount the old adage which declares that beauty is skin deep. Blonde hair—blue eyes—olive cheek—all have lived a thousand years, their roots planted in the soil that produces and reproduces the characteristics of a race.

Go to Holland, and you will find the candid face, the china blue eyes and the long, blonde braids. Go to Spain, and you'll meet the dark eyed senorita. In the Orient, she is slight and sloe eyed. In Germany, she must be buxom to be beautiful. The Beau Brummell of the arctic circle measures his best girl in terms of heft. In America, she must be slender, with a chaste face that is chiseled out of marble.

And so it goes—each man to his fancy and no two nations alike—measuring the beauty of their women by standards all their own. Asia, Africa, Siam and Tahiti—the world is full of feminine beauty with which you can fill your movie album.

If you live in a big city, such as New York, San Francisco or Chicago, you can get your collection together by ferreting out the various settlements. You will find them all—Greek, Italian and Arabian; German and Dutch and Scandinavian. The big cities are dotted with little communities transplanted bodily from the old country. Talk to the people, and they will talk to you; win them over, and they will pose for you—and, what's more, in their native costumes. Finding hospitality as they have within these shores makes them eager to return that hospitality whenever they can and with good measure brimming over!

Of course, if you take that world cruise you've been promising yourself for so long, the problem of collecting beauty the world over becomes a simple matter. You simply strap your camera on your back and pull on your seven leagued boots — and you're off. Or, perhaps, you can gather the material during several different trips to Europe.

Once you've made your pictures, the titles will prove no task at all. You let the lady's face tell its own story, and you will have a story that's well told.

We flash on the opening title:

Here are the beauties—

We fade into:

You are the judge of the world wide beauty contest.

Our first shot is that of a street in Shanghai, China, and the title reads:

Would you give the prize to China, far across the sea?

We follow this with a closeup of a flower girl. You may choose a Chinese princess. One or two shots of the lady are quite enough. Cut into your next title, reading:

Or would you give it to Spain and flashing eyes like these?

And now the seductive Spanish senorita makes her bow. Three short shots at most, mind you, even if she is a beauty. Your next scene and title are waiting, you know.

The peasant girl of Germany—generous and good natured.

We found one posing in a cornfield. We hope that you're as fortunate. Then we are on our way to Sweden with:

Sweden's claim to beauty is this winning smile.

If your subject won't smile for you, perhaps she will flutter her lashes like a fan. Just switch your title to suit the action. Here are three more titles that could be fitted to appropriate scenes.

In Samoa, beauty is a primitive young thing.

In Norway, it's a blonde.

Little Serbia challenges the whole wide world—and this is why—

We took a group photograph of a bevy of beauties, and from this we cut to one lovely miss in particular.

Each race has its own peculiar characteristics—and so in Algeria we find—

Here we inserted another busy street scene. From this we chose our beauty, fading into a closeup and following with the title:

Beneath this mask of beauty, the innate pride of centuries.

We shot the lady profile first, then full face, giving her another title and giving the picture the meat that it needed in order to make it the feast we hoped it would be.

No, not only beauty, but astronomy, mathematics and philosophy had their beginning here in Algeria.

Here, if you like, you can insert an immense closeup of

SWITZERLAND

CHINA

SWEDEN

Photograph above from Black Star; center, by Alliance from Black Star; at left, by Paul Coze from R. I. Nesmith and Associates.

Watch for scenes like these whenever you are traveling

ITALY

BALI

the deep. dark eyes for which this race is known. The brow is beautiful, too. As a matter of fact, facial characteristics interest all of us, and you can make your picture interesting by peppering it with facts and fancies that you've learned and heard from sources both technical and practical. We all enjoy having our faces read, and there is no eye so keen as that of the camera. So put in a little face reading every now and then. You'll find tomes on physiognomy at any library.

Here is a little miss from Switzerland.

In costume, if you like.

What does her face say?

A closeup, of course.

It speaks of a hardy, clean, economical race.

Another view.

It speaks of high mountains covered with snow—and peaceful valleys green below.

Still another angle of the little Swiss miss.

Title:

A Bedouin beauty—

This time, we open up with a closeup and then go into our long shot.

Here the woman works shoulder to shoulder with her man.

A pastoral scene taken at high noon.

And in Puerto Rico—the land of sun—

The native girl made a colorful study in light and shade.

And now to the West Indies—

Another long shot. We took this one from the boat, a harbor scene full of hustle and bustle.

The Creole is known for her happy good humor.

Here we caught a belle, dark eyed and coquettish.

You will like the girl from Mexico.

Try not to make this shot too stagy. We sat for hours in a market place until we had won the confidence of the community. Then, when we had two girls off guard, we caught them like butterflies for our collection. This title divided the closeup in two:

Yes, it's a million dollar smile.

Title:

Ever been down to the South Seas?

A long shot of sea and spray and palms and snow white sand. Then your title:

A Maori native girl—primitive yet cultured—

The Chief's daughter was a beauty, and the Chief said we could have her picture, so we took it.

Neither blue eyes nor fair skin in Guatemala—

Here we followed with a dark eyed, dark skinned damsel.

Her crowning glory is her lustrous hair.

This would have brought envy into the heart of any hair tonic company. We've seen lovely hair in our day, but none such.

Each country thinks its women the most beautiful—and so in Hungary—

EGYPT

Photograph at top from Black Star; center, by Frederick Simpson from R. I. Nesmith and Associates; bottom, by Van de Poll from Monkemeyer.

Here we had three samples of Hungarian beauty—a country miss, a town miss and a city miss.

In Poland, beauty beckons from flashing eyes like these—

We found a flirt and we corralled her.

Russia's former queen is now this modern miss.

We went into a factory for this shot and were rewarded with warm, laughing, expressive faces.

Title:

All Europe envies England her beauties.

This time we went to a tennis court and took some shots of a tennis champion.

It's that schoolgirl complexion.

Here we cut in a closeup.

France lays a claim to beauty's crown.

We took this one backstage, on the street and at a dressmaker's establishment.

She says it's a matter of charm.

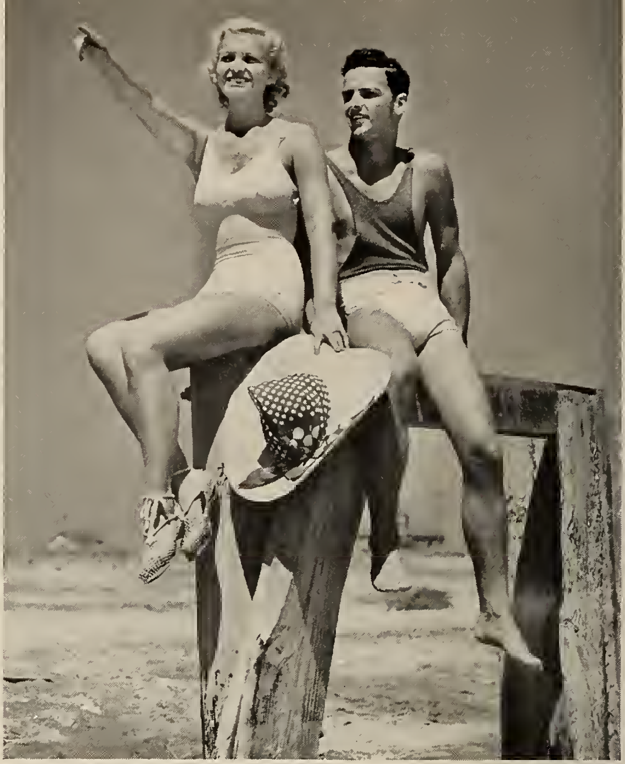
A closeup of a dress model. And did she have charm?

But in the melting pot of America are all the graces of all the races.

We shot a beauty contest going full tilt. You can go Hollywood, if you like, or catch a parade at Atlantic City, or swoop down to the sea when the pretty girls are in swimming or out sunning themselves on the sand.

Here is your American beauty—a bouquet gathered the world over.

At right, effect of a yellow filter; below, the result of heavy red filter



Harold M. Lambert from Black Star

WHERE FILTERS FIT IN

CAPT. D. W. NORWOOD, U. S. A., ACL

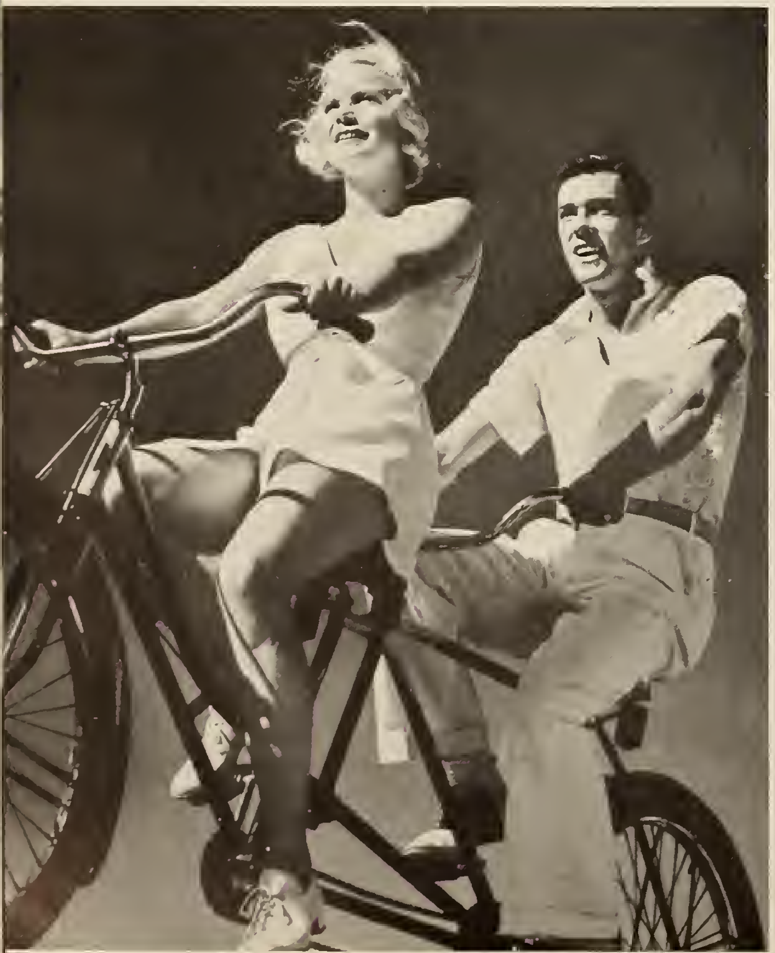
FILTERS are such important factors in improving the quality of pictures that no movie maker should ignore them when he is working in black and white. They help the cameraman to get the most out of his investment in equipment and film.

The use of filters may be simple or involved, according to the photographic experience of the individual concerned, but at every stage of the game they will improve the results on the screen.

Color filters perform three important services in black and white photographic practice. First, they are used for color correction, to give correct tone representation of colors; second, they are used for haze penetration; third, they are used to emphasize color contrasts for special effects.

When considering filter use, it is well to have in mind the three principal types of black and white films available to the movie maker. First is the color blind, or positive, type, which is sensitive largely to blue light; it is not practical to use filters of any sort with this film. The second type, orthochromatic, is sensitive to all colors except red; almost all filters except red ones may be considered satisfactory for orthochromatic film types. Third, and last, is the panchromatic film, which is sensitive to every color and which is suitable for use with all common filters.

William M. Rittase



To understand the first function of filters, that of correct tone representation, it is necessary to know that, while all of the colors of the spectrum are of equal intensity, they do not appear so to the eye. Some colors, such as orange and green, appear bright to the eye, while others, such as blue and maroon, do not.

Photographic emulsion also is more sensitive to some colors than to others but, unfortunately, to a different group of colors, which complicates matters. Were the eye and the film emulsion equally sensitive to the same range of colors, there would be no need for color correction through filters. But this is not the case. For example, the film sees ultra violet and blue as the brightest colors. In fact, the film is so sensitive to ultra violet and blue that it records them as if they were white. An example of this is seen when white clouds in a blue sky are included in an unfiltered shot. The blue of the sky may be registered as white, and the white clouds may not be distinguishable in the field of white.

Another example of this is found in an unfiltered photograph of a blue eyed person. No matter how deep the blue of the eyes, they are likely to appear pale in the picture.

To compensate for the differences between the eye's sensitivity to various colors and photographic film's sensitivity to the same colors, it is necessary to use filters which will absorb some colors, partially absorb others and pass still others without any absorption. By this means, it is possible to record, on the film, light intensities from the various colors with approximately the same relative values as perceived by the eye. This is called color correction.

In pictures made on panchromatic film with a filter, the sky has some depth of tone, and white clouds will stand out as white clouds. The eyes of a blue eyed person will be a pleasant shade of gray, in the screen image, rather than almost white. One can avoid the "bald sky" which is so unpleasant on the screen, and light objects will not be lost against a background of glaring white. Two examples of filter use are illustrated here. One of them, the picture of the couple at the beach, shows the effect of a medium yellow filter; the

[Continued on page 302]

What these useful movie aids can do in amateur films

THE LOG OF THE TIMBER RUSH

An account of cinematic perils and achievements

FRANCES CHRISTESON, ACL

IT STARTED out to be a completely orthodox trip on a freighter, the *Timber Rush*, bound out of New York for Los Angeles. I had read every bit of the fine print on the back of the ticket, which hinted at all sorts of dire calamities, like hurricane and other acts of God, and what the company's rights were under such circumstances. I gathered the impression that we might get there unless a war turned us into a warship, or a typhoon into driftwood. The company seemed to think that we might make it, but it steadfastly refused to be party to any positive guarantee that, by sailing on or about October 25, we should arrive in San Pedro harbor on or about November 14.

I had planned to film this great saga of the sea with a somewhat nebulous idea of using the ship herself as a continuity device. The idea was that every scene I made would be related to the ship and that thus I might wind up with a personality portrait of the *Timber Rush.*

For five days, the ship remained in Philadelphia—loading, loading, loading. And I loaded and unloaded film. The whole process of filling the yawning interior of the *Timber Rush* presented so many interesting possibilities for shots that I found myself in danger of not having any film left when I got to sea. I snooped around here and there, shooting from the dock as the loading platforms and big rope nets, filled with everything under the sun, were swung up and were lowered into the bottomless hold. Whole train loads of canned beer, Scott's emulsion, Castoria, fireplaces, coffee, hair tonic, tractors and farm machinery came aboard. I shot it all.

I plagued the men running the winches until they stood so that they would not cast a shadow on the wire cables as they wound and unwound on the drum; I hovered above the man who signals to the winch operators, fascinated by his art. Standing where he can see activity on the dock, he indicates to the winchman, with a slight movement of his hands, that the load is ready to come aboard. There follows a delicate play of fingers during the whole process, until, standing by the hatch combing, he guides the cargo to a gentle landing deep in the murky hold. Thus he is the link between three groups of workers—the men on the dock, the men at the winches and the men far down in the hold. I spent a whole morning getting this and was rewarded by a fine sequence, in which there was a beautiful opportunity for cutting back and forth from one series of scenes to another. Each day, I took a shot of the markings on the rudder post, which showed the change in the water mark as the loading went on. This makes a neat time lapse device to indicate our progress.

At last came the day of sailing. Although we left in the dewy morning, there was enough light to film the slackening ropes and the churning water as the little tug backed us into the river. I caught shots of the descent of the dock pilot and of the steamy white salute of the cocky tug as it took him aboard. Then I filmed the tug as it backed away and left us on our own. That day saw an endless procession of freighters, like ourselves, passing us in the bay. I had a time restraining myself from taking a shot of every one as it went by.

Down the Delaware, stumbling past Cape Hatteras, we went, to reach, at last, lazy days when the bow cut into the calm seas of the Caribbean—lazy days and big lazy clouds. I amused myself by looking for cloud shapes and for objects about the ship which I could get in silhouette against them. I waited an hour to get the mast and halyard spreader in just the right position to conform with a huge, billowy cloud which, for a few moments, fitted it like the sail it had never carried. The crew, by this time, thought that I was thoroughly demented and accepted as the final proof of this that I lay down on my back and filmed upward into the air. They could not see what I could, and what the camera recorded, the outline of one of the heavy geared wheels of the anchor capstan against a cloud, or the form of a boom, with its trailing festoon of rope looped through a block, against the sky.

But the crew could understand my desire for pictures of fire drill, and they cooperated handsomely. Every Thursday, at one o'clock, we had fire drill, complete with a roaring whistle, the hoses being unrolled and the ocean being sprinkled, first from one side of the ship and then from the other. They swung the life boats over the side while we stood on [Continued on page 312]

16mm. scenes by Frances Christeson, ACL

Frame enlargements from "The Log of the Timber Rush"

Lionel Green

You can catch the youngsters coming home from school

Inside your fence

ORMAL I. SPRUNGMAN, ACL

JOE SMITH isn't his real name, but Joe is typical of a lot of home loving movie makers. He doesn't believe in—nor possibly can he afford—seeking his footage around the globe. Joe's interest is in his family. and he gets a bigger wallop filming the young heir's first molar than shooting the antics of a whole street full of Guatemalan or Mexican kids.

One thing about Joe—he recognizes good movies when he sees them. but. while he and his audience like occasional camera tricks, he hasn't much time to spend planning complicated shots. He doesn't want to go to the trouble of outlining a detailed scenario. but he realizes that his scenes must be tied to a main thread. His film must have continuity. What can he do?

If I were in Joe's work boots, I would jot down, just as they occurred to me. all picture possibilities lying within my property lines. I would write down: garden. fish pool, family car, family dog, flowers, insects, lawn supper. milkman. mail man, bell ringers, visitors. I would put down other things that popped into mind. Then I would go over this list critically. striking out topics undeserving of film footage.

Each subject might be treated separately. or they could be combined into a smooth 400 foot piece. Four hundred feet with titles should have a screening time of about a quarter hour. thus suggesting this title. *Around Our World in Fifteen Minutes.*

This film could depict a day (or a week, month or year) in the life of the Smiths, and the locale could be out of doors but entirely within Joe's own fence lines. This necessitates regrouping the above topics in this order of shooting, for example: milkman. family dog. family car, bell ringers. family dog, mail man. garden, flowers, fish pool, visitors, family car, lawn supper, family dog. All of these subjects, when combined. form an unbroken array of pictures.

Milkman. First rumbler over the pavements. the milkman offers good photographic possibilities. Catch an early morning, side lighted shot of the rig coming up the street, or open the sequence on the back steps by showing a closeup of the milkman's hand reaching into the scene. replacing an empty bottle with a full one.

Family dog. Now pull back for a medium shot, showing the upright bottle and the lower door frame. The door opens jerkily, and out pops the family pup to yawn, stretch. look bleary eyed at the camera and then double time around the yard. The pup returns to the door and sniffs the bottle. Swing to a closeup showing a woman's hand reaching out through the door, brushing aside the dog and lifting the bottle out of camera view. Fade out with an angle shot looking down at the puzzled pup, head cocked on one side. Where the camera is not equipped for fade outs. similar effects can be obtained, while the motor is running, by decreasing the lens diaphragm slowly until *f*/16 is reached and then covering the lens completely with the hand. If the family is dogless, a cat or other pet might be worked in.

Family car. Fade in on a more brightly lighted scene (denoting passage of an hour or two) showing Joe, work bound, kissing his wife goodbye and walking toward the garage. If a title is used here, letter it on an eleven by fourteen inch card and tack it on the garage door. Line up the camera on the title and open the garage doors slowly for a novel substitute for a fade out. Or, if the body of the car is dusty, letter the title with the finger on the car door. After Joe enters the car, he slams the door, thus exposing the title, and then backs down the driveway. The final shot of the young Smiths waving goodbye from the window may be taken at any leisure moment to introduce the rest of the family.

Joe may now replace his car in the garage and go about his duties of shooting the backyard scenes. Such an introduction requires no previous rehearsal. There is no definite continuity that must be followed. Even these suggestions may be revamped wherever desired. If this outline is followed. however, and exposure is good throughout, there will be little need for rearranging sequences and splicing films.

Bell ringers. Perhaps not as colorful as foreign street pedlers, yet just as intriguing, are the house to house canvassers who rap on Joe's door. Here's a college lad soliciting subscriptions, a one armed war veteran selling automatic needle threaders, a grizzly transient demanding a handout, a cute little miss reminding you of a paper sale at school. Bell ringers offer good material, provided shots are candid and unposed. Sometimes the purchase of a small trinket will turn the trick.

Family dog. Here, once again, the pup pricks up his ears at the sound of the bell, barking a defiance which sounds none too welcome. This type of shot may be secured at any time and spliced into its proper place.

Mail man. It's a different tune when the mail man rings, for Joe's tail wagging pup knows he'll get a pat on the head and a friendly scratch behind the ears.

Garden. Sonny takes the mail, runs around the side of the house and hands the letters to Mother, who is now working in the garden. She stops her work to read, while Sonny and Sis start looking things over. This offers an excellent excuse for unfolding garden scenes, regardless of whether it's only a two by four lot or a terrace on Manyacres. The youngsters walk in and out of the scenes. stopping occasionally to admire a pretty petal, pointing to birds or odd looking insects. Follow medium shots with flower closeups, and the garden story is quickly told, even more beautifully perhaps when the

[Continued on page 309]

A real home movie limited to narrow familiar boundary

THE FOUR WAYS OF FOCUSING

FREDERICK G. BEACH, ACL

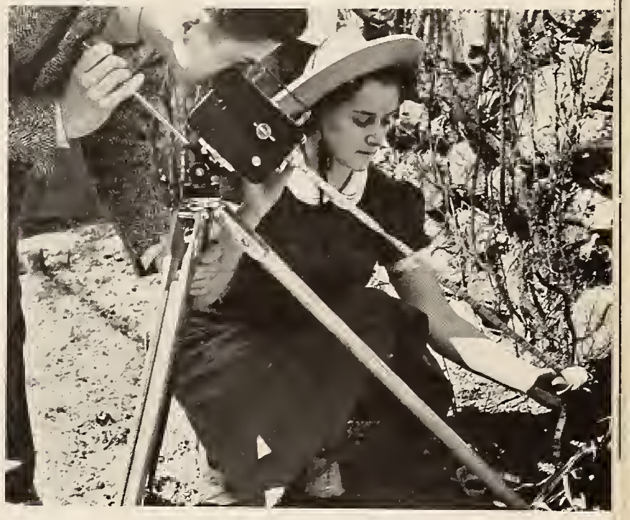
PROPER focusing is not a troublesome problem in amateur movie making, for it is a simple matter to adjust the lens for distance correctly, and there are several aids in accomplishing this result. Lenses for 16mm. cameras have considerable depth of field at the smaller diaphragm openings, and, compared to the average still camera, with its lens of a focal length of approximately five inches, a movie camera, with its standard inch or half inch lens, presents relatively a very simple problem in focusing.

But, although focusing may be simple, it is exceedingly important, because a picture that is not sharp on the screen loses most of its beauty and interest. Therefore, a good movie maker is very conscious of focusing and the quality of sharpness of the image on the screen.

F. S. Lincoln

A fixed focus lens could be used here

Photographs below by R. I. Nesmith



Using tape measure for closeup focus

A distance meter is valuable in a case like this

Visual focusing by viewing portion of lens field

Visual focus, giving full field without parallax

ORY OF
EPARTED
RADES
RE DEP'T
CMXXXI

There are four principal methods by which focusing is accomplished on amateur movie cameras. These four methods, illustrated on this page, are: (1) by means of a fixed focus lens; (2) by measuring the distance by tape; (3) by using a range finder; (4) by visual observation of the image through a device incorporated in the camera.

When the lens is of fixed focus, the problem of focusing is encountered only in making closeups, for everything from about five feet to infinity will be satisfactorily sharp on the screen when a scene is filmed with a fixed, or universal, focus lens. Such objectives are designed and built so that they will cover this field with even sharpness. Most fixed focus lenses are made with a focal length of less than one inch, 20mm. being the most common focal length in such lenses for 16mm. cameras and 12½mm. for 8mm. equipment.

It is only when the camera approaches within five feet of the subject that the user must concern himself with the question of focus. Then the answer to his need is the familiar portrait attachment, or a supplementary lens, which is offered by nearly every camera manufacturer who has fixed focus objectives for sale. Portrait attachments for use at distances of three and four feet from the camera to the subject can be obtained readily. They are mounted, like filters, in a cell that can be slipped over the lens mount, and, in the case of some of the older 16mm. cameras, a holder for these lenses was built into the mechanism housing. The chief precaution in using a supplementary lens or portrait attachment is to be sure that it is removed before making scenes other than closeups.

If a one inch focusing lens is set for a distance of twenty five feet and is used at diaphragm stops from *f*/5.6 to *f*/16, it will function as a fixed focus lens. This is particularly advantageous in filming parades, football games, rodeos and other events in which the distance from camera to subject is changing continuously.

Next in the list of the four methods of obtaining correct focus comes the use of a tape measure. This method may seem cumbersome, but, nevertheless, theatrical cameramen always "tape" each scene. It is easy enough for the amateur movie maker to use a tape measure when the subject is relatively close to the camera, and it is within these shorter distances that it is most necessary to have accurate focus. At distances over ten feet, the depth of field will cover any small error in guessing at the focus setting.

A light tape does not take much room in the camera case, but using it calls for the help of an assistant, unless the camera is on a tripod and one has devised a simple hook which will enable him to hitch one end of the tape beside the lens. A small piece of adhesive tape might be substituted for the hook.

Distances for ordinary closeups may be measured from the diaphragm of the lens to the subject. This is accurate for all work except ultra closeups, where it may be necessary to measure from the plane of the film. Filming ultra closeups with extension tubes is a specialized field, and the camera manufacturer should be consulted when the tubes are purchased so that correct information may be obtained for the particular outfit in use.

When selecting the part of the subject on which to focus, it is well to remember that the depth of field beyond the point of focus is greater than it is between that point and the camera. Thus a subject covering a distance of three feet would be in better focus throughout its depth if the focus were determined on a point at about one third of the distance from the front to the back of the object.

The third method of focusing is by means of the range finder, or distance meter, of which several types are on the market. Their use is indicated especially when it would be difficult to measure or to pace off the distance from camera to subject. For example, in making shots over a pond or brook, it would be either impossible or most inconvenient to measure the distance by tape.

Most meters work on the principle of triangulation, and, when one sights through the device, he sees two images. As the adjusting wheel is turned, one of the images moves to the side and eventually is superimposed on the first image. When the superimposition is accurately completed, the distance may be read on a dial. Other types split the image into two parts, which must be brought into line to find the correct reading, and still another involves lenses like those used in a camera. When the object has been brought into sharp focus on a tiny ground glass, the distance is read from a revolving scale. In at least one 16mm. camera, a range finder is built into the mechanism so that, when the distance has been found by triangulation, the lens is automatically set for the correct point. Still photographers are generally familiar with this idea, as it has been used widely on the miniature type of cameras.

Range finders are made to cover distances less than one hundred feet, since most lenses reach the infinity point at about that distance. A distance measuring device of sufficient scope and accuracy for use with the longer focus telephoto lenses would be somewhat larger than those available at present, because it would require a longer base for the operation of the triangulation principle with the requisite accuracy.

The fourth method of focusing involves the use of all visual devices which are built into the camera, or attached to it, and which may be grouped in one general class. Such visual focusers usually incorporate: (a) a ground glass screen, on which the image is focused by means of the taking lens; (b) a mirror, or prism, by means of which this image is reflected into a more convenient position for viewing; (c) a magnifier for enlarging this image so that its details can be seen more clearly by the eye. When no mirror is used to deflect the path of the light rays in such a device, it is called a *direct* visual focuser. When a mirror or prism is used, it is called a *reflex* visual focusing device.

If the camera gate were cut out directly back of the taking aperture, and if we put a piece of matte or ground film in the gate, by looking through the back of the film, we could see the image clearly, as focused by the lens *in* the taking position. This would be the simplest form of direct visual focuser. If we could view the image through a magnifier, our perception would be improved. Some 35mm. cameras do have a direct viewing tube that runs from back of the gate, out through the back of the camera. By looking at an eyepiece at the outer end of this tube, one may see through the back of the film in the gate and may focus the image in this way. This device is known as focus on film. Naturally, the camera shutter must be open while this is done, and, of course, negative or positive film, which has no opaque coating, must be used.

Certain 16mm. cameras, mostly of European make, are equipped with this device, either in direct or reflex form. It is useful only with unbacked film, or with matte film, placed in the gate temporarily. Such a device, of course, gives an actual view of the image formed by the taking lens, in the taking position, and is useful for checking the performance of lenses, or for any kind of centering and closeup work.

A modern focusing device, which is simply an extension of this direct focusing principle, operates in conjunction with a well known magazine camera. In place of the magazine, there is inserted a frame which covers a tube. This tube has a ground glass at one end and an eyepiece at the other. When in place, the ground glass surface occupies the same position in the aperture as does the film. Hence, with the shutter open, one may see and focus the image on the ground glass by looking through the eyepiece at the other end of the tube.

A noteworthy application of the principle of visual focusing on a ground glass, placed in the aperture in the same position as that occupied by the film, is used in an advanced type of 16mm. sound on film camera. In this built in device, turning a knob moves the film aside and replaces it with the focusing screen. Focusing and centering then are done through the taking lens in the taking position, after which the film automatically is returned to position, ready for shooting.

If a ground glass focusing screen is placed in the camera somewhere near the taking position, and in exactly the same plane as that occupied by the film in the gate, one may focus the lens accurately on this ground glass and be assured that the focus will be accurate on the film. This principle is used in some cameras which have turret mounts. When the taking lens is revolved into another position on the turret, it does not move toward or away from the film plane. Hence, a ground glass focusing screen may be placed conveniently so that the lens may be kept in line with it, when the turret is moved to bring it into some position other than the taking position. This movement of the lens, being sidewise only, will permit accurate focusing, but not accurate centering, because here the problem of parallax is involved.

The critical focusing device on one camera is based on this principle. The taking lens is revolved in the turret until it is brought into line with a small, circular, ground glass screen. The image formed on this screen is brought to the eye through a small reflecting prism and a magnifier. This particular device covers only a portion of the center of the picture field, and, while this portion is greatly magnified, giving a practical means for critical focusing, it cannot be used for placing or composing the elements

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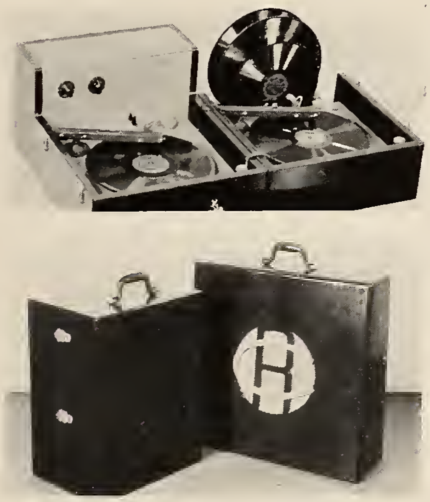
THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

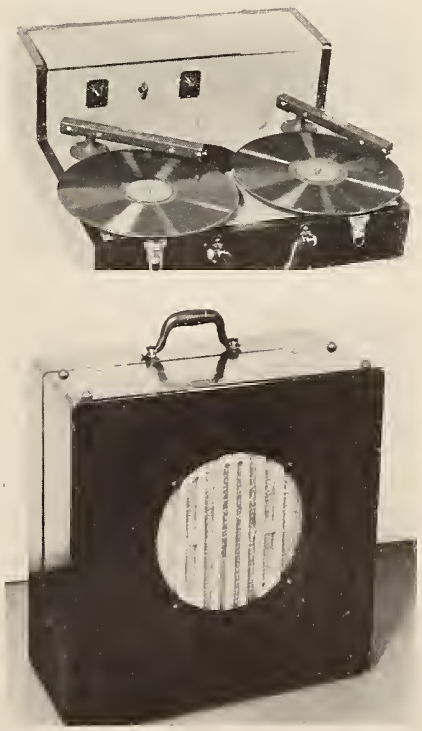
Dual turntables General interest in adding music and sound to silent films, by means of the dual turntable system and phonograph records, seems to be on the increase. From various quarters come pictures of outfits that have been assembled by movie makers. Carroll Davidson, ACL, built a complete outfit on wheels, so that it can be rolled where desired. His turntables, amplifier and necessary wiring are built into a case which is provided with a curtain that can be drawn when the outfit is not in use. Casters are supplied for the four legs. Two other interesting models were made by James Swyler, of Pitman, N. J., for members of the Philadelphia Cinema Club. A single case outfit was constructed for Ripley W. Bugbee, ACL. Amplifier and turntables in one unit and speaker in a second are combined to make one case for portability. Another design, worked out for R. W. Crowther, ACL, embodies two cases. One case houses the amplifier and two turntables and is hinged in the center so that it forms a compact piece of luggage about the size of a lady's hatbox. The speaker is in a second case of approximately the same size. In each turntable unit, the owner's initials have been placed in the speaker grill for decorative purposes.


James Swyler

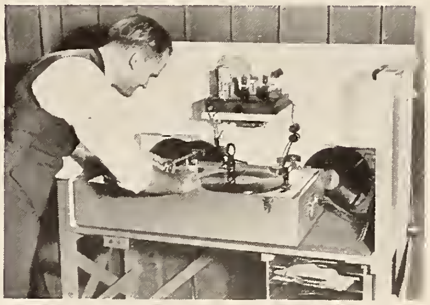
The dual turntable and cases made for R. W. Crowther, ACL

Car shots "I recently made a picture in which it was necessary to film people sitting in the front seat of a car. The camera had to be placed outside the car, and the shot was to be made through the windshield," writes W. Bernard Roberts, ACL. "The great problem lay in killing the reflections on the windshield. I solved the difficulty by building a light canopy of canvas over the windshield and by increasing the illumination inside the car through the use of "booster" lights. By framing the shot carefully, by drawing the rear window curtain and by having an assistant jump up and down on the rear bumper, I was able to simulate a car in motion successfully."

Steady In spite of frequent warnings, taking pictures with a hand held camera operated in a moving car continues to be one of the outstanding amateur faults. If you film from a moving automobile or train, make sure that the camera is on a tripod or is fastened to the car. Reasonably smooth pictures may be had in this fashion, while a camera speed of thirty two frames a second will lessen the jumpiness by fifty percent. A simple trial of this principle will show its worth in convincing fashion.


James Swyler

Ripley W. Bugbee, ACL, has a complete unit in one case


Ormal I. Sprungman, ACL

Carroll Davidson, ACL, built an outfit on table on wheels

Scratches Handling small brushes carelessly when cleaning projector and camera gates may cause minute scratches, which eventually take their toll of film surface. Nearly all small brushes are made with a metal binding to hold the bristles, and one must take care to avoid scratching the highly polished surfaces with the edges of this metal.

Scrap book One enterprising movie maker has made himself an invaluable scrap book by cutting out pictures of cameras, projectors and other equipment and pasting them in a loose leaf note book. Facts about each product are noted for reference. In this way, he is able to refer to a section on splicers, for instance, and see at a glance the types available and what features each may have. One might find helpful material for such a scrap book in the *News of the industry* department in MOVIE MAKERS. Surely, he would find plenty of pictures in the advertising pages.

Night time Francis Hirst, ACL, writes that he has made, on Kodachrome, some excellent shots simulating moonlight by using a lens of a pair of blue sun glasses as a filter. He closed his diaphragm down one half stop below normal, but, of course, the amount of underexposure necessary to produce the effect would depend on the type of blue glass used in each case. To create such effects is the only practical use for a colored filter in Kodachrome filming. Movie makers should remember that, if a colored filter is used, the resultant picture will appear on the screen just as it would appear to the eye if it were viewed through the

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Cine route for Western American parks

R. A. BATTLES

A FOREST ranger looked out of his little guard house at the entrance to Mt. Rainier National Park. On the bumper of the car rolling toward him sat a man of mature years, holding to his eye a movie camera. Thus we recorded our arrival in one of the most wonderful national parks of the United States. I will admit that the ranger's expression was a study.

Having properly registered, we climbed upward along a fine mountain highway. Some five miles onward were the official headquarters at Longmire, which we decided to make our own headquarters, since the tourist camp at Paradise was still buried in snow. However, the day being sunny and ideal for color work, we drove onward toward the snow. At a turn in the road, we were thrilled by the first view of Rainier in all its glory.

Right here, we parked the car and climbed up the mountain side far enough to get the majestic peak framed between two sturdy pines. The distance was some ten miles; a snowy cloud floated in the blue sky about half way up the fourteen thousand foot peak, which was covered from that point to the top with the purest of snow. Then, we drove onward and soon found a wild mountain torrent falling hundreds of feet into thin air. We made a sequence of this and then continued the trip to find, after a short distance, deep snow on both sides of the road. Here I pointed the camera right through the windshield and added many feet to the cine story. One must wipe off the windshield before trying this stunt. Soon we arrived at Paradise and found many of the cabins entirely buried in last winter's snow, although the date was June 25.

Right here, I must bring out a point that is hard for an Easterner to comprehend. On any of these high western mountains, during the summer, one can find the conditions of any season of the year simply by climbing up or going down the side of the mountain a few thousand feet. On the sunny slopes, the snow was nearly gone, yet in the shade it still lay many feet deep. Right at the edge of a snow bank were found wild flowers in all their glory, and here is where the color film worked overtime. The western lily, the avalanche lily, monkey flower (much like the eastern buttercup), the "pride of the west" (similar to the wild honeysuckle), bear or squaw grass (much like a miniature yucca), anemone and many others were soon safely recorded by the compact movie camera.

Here is a way to get natural action shots of your party

Lionel Green

I always try to show wild flowers in their natural setting by medium or near shots, and then I take closeups of the flowers in individual small groups, for the delicate shading and the dainty composition of the flowers are seen more clearly this way. I also study the lighting and avoid too much side light in color filming. Full sunlight is the best for getting accurate color. Try out your camera on closeups at the two foot limit; if it will not focus clearly that close, get an auxiliary lens fitted to the type of lens that you use.

To contrast the flowers, we gladly pictured some skiers who were having the time of their lives. Ten seconds down and ten minutes back was their story. *Here they come and there they go* is our title for this sequence.

Late in the afternoon, the sun hid behind the clouds, so we called it a day and dropped down to Longmire. There we enjoyed a fine meal, and we were sorry that it could not be included in the film, for human interest. I am not sure whether bears frequent Rainier at this time of the year, but, in any case, late at night something raised Cain with a nearby garbage can.

Another morning dawned as clear as a bell, and back to Paradise we drove as soon as the sun was two hours high. On this day, the assistant cameraman joined a group that was climbing half way up the mountain, which is as far as is permitted this early in the summer. I contented myself (at the request of my wife) with filming the small animal and bird life which was plentiful wherever peanuts were in evidence. An interesting "nature hike" followed, enlivened by the ranger professor, who was well informed on the different types of trees, rock formation and general knowledge on the park. His talk gave material for titles and ideas for sequences.

Late in the afternoon, the Nisqually Glacier was seen like a giant frozen monster a thousand feet below. The shot of it was perfect. This is but one of the thirty odd glaciers which flow from the eternal snows of Rainier. I learned a fact which was new to me, that the surface of a glacier is not clear ice, as I had expected, but has a dirty, mud like color caused by the foreign matter imbedded in it. After making some shots of the hotel outlined against mighty Rainier and of a giant mechanical shovel digging out the cabins from their tons of snow, we again dropped down to Longmire. Here we finished the film with a fine view of Nisqually River as it raced before our tent. The water of the river is a muddy color, fouled by the glacial detritus, at last set free, but it made a good shot.

The next day, reluctantly, we turned our car southward from Rainier. But another four hundred miles opened up new glories for the camera. We did not see Crater Lake the day that we expected, for, just as we were within a few miles, we came upon a sign in the middle of the road which read, "Closed, Snow." We went back ten miles to Diamond Lake

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What to film when you visit national recreation areas

Pose your trailer as background for some family shots

Philip D. Gendreau

Filming a trailer trip

EDWARD A. BOLLINGER, ACL

A CONTINUITY built around a trailer trip opens many new opportunities to the traveling movie maker. Probably the most valuable aid to filming is the leisurely mode of travel that you soon adopt. There is plenty of time to study and plan a few unusual location shots.

The picture might open in the customary manner with a preparation sequence. To make the introduction to our film more interesting, however, we started our filming about a month before vacation time. It so happened that the color scheme of the trailer interior didn't meet with our approval, so we repainted it. Shots of this work, along with some of the girls sewing curtains and mattress covers, served as a good introduction for our characters. Short clips of calendar pages being torn off symbolized the passing of time. These were all made at one time, of course, but they were cut into the film where needed.

The sequence representing the last few days before the trip showed provisions and clothing being stowed away under the bunks, and a fade out closed this section. A shot of a calendar page faded in to indicate the day before our trip was to start. A lap dissolve added the word, "evening," under the day and date of the calendar page, and this in turn dissolved into a medium shot which showed the four of us poring over a map and planning our route.

We made a careful tracing of this map, showing the routes we were to travel and the cities we were to pass through. We dissolved from a closeup of the original map into the tracing and ran the shot long enough to show a hand placing a small photographic reproduction of our car and trailer at the starting point, in our case Buffalo. This scene faded out and the next shot, a clock with the hands at seven o'clock, faded in. There followed several closeups of people waving goodbye, with one or two extreme closeups of handkerchiefs fluttering, and we were off. These last shots were short and were cut to form a *montage*.

From here on, very few details could be planned in advance. We had to take scenes as they presented themselves. An old "gag," which suggested itself when we stopped for "gas" the first time in a small country town, added a touch of comedy. We hadn't been stopped for more than five minutes before at least two thirds of the entire township appeared and tried to get a look inside. We managed to get them in line and offered them a trip through the trailer for the small price of their autographs in our guest book and the privilege of filming them. This was a pleasure to them and gave us the opportunity to make one of those scenes that show a great number of people getting out of one car. This is done, of course, simply by stopping the camera and having more people get inside and then resuming filming as the additional recruits walk out. The shot must be made from a tripod, and on the screen the action appears to be continuous. This scene dramatically showed our friends what we considered to be the true capacity of our trailer!

How movie record of latest travel adjunct was made

One hair raising stunt sequence showed us parking for the night. We found a flat piece of ground which dropped sharply on one side for a distance of twenty feet to a shallow but fast flowing brook. The screen picture shows the trailer backing up swiftly until the rear end is projecting over the edge of the cliff. Obviously, it just stops in time. We made very sure of that by shooting this sequence in reverse action at half speed. We spent a full hour testing the ground and blocking the wheels at every inch or two, until a position, actually safe but apparently very precarious, was reached. Then the car was started in low gear and pulled ahead as quickly as possible. The camera was held upside down and run at half speed. The angle chosen was from the side, which would best show the perilous position of the trailer. A second camera, also in an inverted position, was placed down in the ravine at one side so that it caught a scene of the rear end of the trailer as it projected. These two shots and a downward view of the ravine and edge of the little precipice, filmed from a window in the trailer, were cut together later in editing.

In northern Vermont, we encountered a regular little trailer community. There were eleven covered wagoners in all. It was a lovely spot, and we decided to stay for a week. In the woods, introductions are most informal, and in no time we were received into the big family. It developed that the master of one trailer house (a man, in this case!) was from the Coast and had assisted in the production of a number of theatrical films. Somebody suggested that he take a busman's holiday and direct a small play for our little colony.

Under his supervision, we wrote a script, built somewhat crude "props," cast the characters and filmed our photoplay. To the very great dismay of all

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AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

For Birmingham New this year in the field of dual purpose clubs is the Birmingham Camera Club, in Alabama, with a present membership of 120. First officers are F. W. Taylor, president; J. Martin Smith, ACL, vicepresident; Francis St. John, treasurer; Mrs. Joe Aloi, secretary. Wilson G. Tyler, jr., ACL, is head of the cine division, and among the still workers there are a junior and a senior division. General meetings are on the second and fourth Mondays of the month.

Films at Mt. Kisco Late meetings of the Mount Kisco Cinemats, in Westchester County, N. Y., have featured the presentation of a number of outstanding films, as follows: *Twenty Years After*, a record of the 1937 American Legion Convention, by W. W. Morris, ACL; *Broadway Nights*, a two reel color study of Times Square life, by C. R. McLendon, ACL, and Mr. Morris; *Mount Zao*, by Khoji Tsukamoto; *Richmond Under Three Flags*, by Waldo E. Austin, ACL, each of the latter two a recent Ten Best award winning production. Filming of *Arrest Bill Johnson*, the club's own production, is nearing completion, and the film is passing into the editing stage.

New in Lansing From six members to fifty two is the record of the growth of the Capitol Camera Club, still picture and cine group in Lansing, Mich., just a half year old. Present officers include J. R. Hunter, president; H. R. Wilson, vicepresident; M. D. Collard, secretary treasurer. Late activities of this strong group have included a lecture and demonstration, on title making, and a movie display as part of the Hobby Show lately sponsored by the Junior Chamber of Commerce, in Lansing. Meetings are on first Fridays.

'Phone club in Philly More than a hundred members and guests of the Movie Group of the Telephone Camera Club of Philadelphia attended the first program sponsored exclusively by that group, held recently in the auditorium of the Telephone Company building. Kenneth F. Space, ACL, cameraman for the Religious Motion Picture Foundation, of New York City, addressed the meeting on the fundamentals of good movie making. Before a group strong with 8mm. workers, Mr. Space made the point that the fundamentals of which he spoke applied with equal force to both 8mm. and 16mm. widths. This new service club in Philadelphia, still in its first year of existence, now lists 135 members, of which nearly a quarter are in the cine section. Officers are W. E. Burnet, president; P. L. Kelly, vicepresident; R. G. Swift, secretary; G. D. Bailey, treasurer. George A. Pittman, ACL, serves as chairman of the movie programs committee.

Flint carries on Featured on recent programs sponsored by the recent Flint Amateur Movie Club, in Michigan, have been a lecture and demonstration on *Lenses and Light*, presented by Professor Charles W. Miller, of Michigan State College. Other discussions at late meetings have been *8mm. and 16mm. Filming*, by C. M. Babbitt, of Detroit, and *The History of Motion Pictures*, by club member Charles Stannard. The club also has produced a film, in meeting, illustrating the use of supplementary lenses in closeup shooting. The club plans to screen this teaching record from time to time for new members. Six new names having been added lately, the membership roll now stands at forty three.

Movies in Montana Great Falls Movie Makers, a new, active group in the Far West, is headed by John Feiden, jr., as first president. Other officers include Ralph O. Lund, ACL, vicepresident, and Mrs. Virgil Ross, secretary and treasurer. With them on the board of directors are W. W. Brown, William Moore, Ray Fretz, ACL, and Keith Nichols. An early program, presenting an evening of general entertainment to the public, was attended by over 350 guests. A. T. Scoyen, superintendent of Glacier National Park, addressed the gathering and screened reels on that region. Mr. Lund led a more recent discussion and demonstration of amateur title making.

Club at Canal Nearly six months old is the Pacific Amateur Cine Club, a group serving residents of the Canal Zone, organized under the leadership of J. C. Twomey, ACL. Meetings are being held on first Thursdays, in the Army & Navy Y. M. C. A., at Balboa. At a late gathering, the club saw four reels of Kodachrome on the tropical flora of the Zone and Panama, presented by H. H. Evans, assistant superintendent of the Mechanical Division of the Panama Canal. An honored

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North Essex, N. J., Cinema Club looks over film results

Harry S. Smith, ACL

Rockville Cinema Club members on a set for new opus

From F. P. G.

Film the march of the bridal couple leaving the altar

WHEN OUR FRIENDS WED

Suggestions that may aid nuptial cinematographers

KENNETH FOSTER

IF WE miss the opportunity to film a golf game, there is always the possibility of making the picture on another day; if we fail to get footage of the baby this weekend, we can try some shots next Sunday, when the light may be better; but a wedding can be filmed only on the day when it occurs. There is no second chance, and, since this is the case, when we film the weddings of our friends, it is the better part of wisdom to plan the picture with extra care.

It is most desirable, of course, to get shots of the actual ceremony, if that is practical; yet, if the reel is limited to this, it will lack the charm and interest that a more complete continuity would give it. The ceremony itself cannot be filmed until the day of the wedding, but, if the picture is planned, much of the other material can be filmed in advance.

A closeup of the wedding invitation could be used as the main title, and this might be followed by an ultra closeup of the bridegroom's name alone. Then would come a medium shot of the exterior of his home, an interior view or two and, finally, a scene of him dressing. The best man might be included in some of the scenes of the bridegroom, and a little humor could be injected in the film by depicting the best man's caution in putting the ring where he can find it.

When the bridegroom is completely dressed and ready to leave, he picks up a photograph of the bride and smiles at the picture, which is then shown in closeup. This scene fades out, and a closeup of the bride, similarly posed, fades in. Then a medium shot reveals that the bride is in her home seated at her dressing table. A few scenes of making the final adjustments to the bride's gown and veil would follow. The bridesmaids in the room would be pictured as they admire the bride's gown or help her to finish dressing. In presenting the bridal costume, if possible, show how there has been included "something old, something new, something borrowed and something blue." A good ending for this sequence would be a closeup of the bride surveying herself in a large hand mirror.

A closeup of the part of the wedding invitation that indicates the time of the ceremony would open the next section of the film. This would be followed by a closeup of a man's watch, with the hands set at about half an hour before the time of the ceremony. Then would come scenes of the bridegroom leaving his home and getting into a car or cab and driving away. This would fade out, and a closeup of a clock on a woman's dressing table would fade in. The hands indicate the same time, and after this closeup would come shots of the bride and her attendants leaving for the ceremony. (If your friends are genuinely interested in getting a good film, all of these scenes could be staged days in advance of the ceremony, which will give you much greater leisure in working out pleasant treatment and lighting.)

If the wedding is in a church, the next sequence could be introduced by tilting the camera down from a scene of the cross on the spire to a view of the people entering the church door. If the wedding is held in the bride's home, the next scene probably would be of the bridal couple approaching the minister; in that case, of course, the shots of the bride leaving her home would have been omitted.

Shots of the ceremony itself depend upon various factors, and one must work on a "catch as catch can" basis. But, if there is any doubt about the practicability of getting good closeups of the ceremony when it actually occurs, one should arrange to film them at the rehearsal on the day before. There should be closeups of the faces of the bride, the bridegroom and the minister, with an extreme closeup of the bridegroom's hand putting the ring on the bride's finger.

If a wedding breakfast or reception is to follow, one will have a good opportunity to get a valuable sequence, and especially important would be a near shot of the bride cutting the wedding cake. Flood bulbs may be placed in the regular electrical fixtures of the room, to amplify the illumination from the special lighting equipment.

Should the couple go to a photographic studio for wedding portraits, there is the opportunity to make some excellent shots under powerful lights while the subjects are being arranged and posed by the photographer. You can catch the informal clowning that always goes on at such times, and the studio lights will give you plenty of illumination. Let the photographer know ahead of time what you plan to do, however, so that he will not resent your appearance. If he knows that you are making the picture on an amateur basis, and as a gift as far as your services are concerned, the average photographer will be very interested and helpful, and he may put on a real show for you with his part of the proceedings.

Conclude the film with shots of the couple in street clothes as they get into their car. Catch the "Just Married" sign on the back and hold the view until the car is out of sight. Hopefully, the bridegroom has obtained

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PRACTICAL FILMS

BENJAMIN F. FARBER, jr.

■ A self sufficient motion picture production service that is designed to create teaching films on the campus, to meet the needs of collegiate instruction, is the most recent development in the use of movies in institutions of higher education. Evolving from the production of films for specialized departments, such as physical education and drama, the university made motion picture has gradually extended its scope. Now, teaching films on practically every subject in the curriculum are being made at universities.

Some of these movies are made by departmental heads, others by teaching fellows, and some are produced by professional 16mm. cameramen called in for the purpose. Far sighted institutions have created separate departments or film production units, so that all campus movie making activity can be centered in one headquarters, with consequent economy and efficiency in handling film and equipment.

Such a specialized service for the production of educational motion pictures is the Visual Aids Department at the University of Minnesota. Inaugurated several years ago, it recently has been provided with extensive facilities, including expertly designed quarters with complete equipment. The activities of the department, according to Robert A. Kissack, jr., its director, have expanded so greatly that they now include the production of educational movies for specific needs; maintenance and operation of all university public address systems; provision of projection and recording services; operation of a weekly newsreel theatre; conducting courses on photography, the appreciation of motion pictures and the use of visual aids in college teaching.

Top and below, the Visual Aids Dept. of Minnesota University

Photographs courtesy American School and University

Most recent productions of this film unit include reels made for the department of psychology, the speech clinic, the nursery school, the women's athletic department, the zoology department, the university hospital and the board of health. This extensive work now requires a staff of twenty eight teachers and student helpers to carry on all of the activities.

■ From a similarly established film production service, the Cinema Laboratory at Western Reserve University, comes news of recently completed teaching reels and of interesting experiments in educational motion picture technique. A 200 foot silent film on basic dental technology, made for the Department of Prosthetics, is planned for projection in conjunction with still slides, which illustrate the major processes shown in the motion picture. Blank strips of film indicate when the projector should be stopped and the slides switched on, at which time the lecturer may take ample time to use a pointer to emphasize the important details before the film is continued. According to Dr. James E. Bliss, ACL, director of the Cinema Laboratory, this teaching technique has proved to be quite successful.

Among other productions, which the Western Reserve Cinema Laboratory has recently completed, are a film of dental surgery and *Flip Flops*, a record of the progress of a gymnasium class in tumbling. The types of reels that the laboratory has produced, during the last year, are classroom films, athletic coaching studies, records of university life, newsreels and promotional films for field representatives.

■ *John Doe, Citizen*, produced by Frances Christeson, ACL, and Harry Merrick, is a 400 foot, silent, monochrome study based on a text book's discussion of the tenets of good citizenship as opposed to the "ward heeler" type of politics. With ingenious movie making technique, this film portrays the struggle of a minority to enlighten the citizens of a community concerning the crooked politics which govern their town. In order to solve the difficult problem of showing a town mass meeting, the producers pictured crowds listening outside the doorway of what appears to be an auditorium overflowing with people. The shots are interspersed with near views of the speakers on the platform, and, as the view shifts from one angle to another in a stirring tempo, one does not notice the fact that no scenes of the crowded auditorium are included.

■ To help solve the dilemma of New York City boys who wish to learn farming and spend their lives tilling the soil, but who have neither the ways nor the means of pursuing this inclination, the Children's Aid Society sends boys from the city regularly to Bowdoin Farm, at Hamburg, N. Y. The work in which the boys engage during this training period forms the major part of the subject matter of a 500 foot color film, entitled *Follow the Plow*. Produced by the T. W. Willard Motion Picture Company, this film also traces the boys' embryonic farming career to the time when they are given jobs as helpers on farms in New York State.

■ William M. Keasler, ACL, pilot of American Airlines, has achieved distinction with his film, *Flying the Flagship Fleet*, for it was screened twice daily for a week at the International Aircraft Show. Produced in 16mm. color, the record of Mr. Keasler's daily routine caused such a sensation that it was purchased for American Airlines by Charles Rhinestone, vice-president in charge of sales.

■ *Immediate Denture Construction* is the title of a technical film produced by Dr. J. D. Larkin, ACL, of Houston, Texas, for educational screenings before dental and medical groups. Presented in 250 feet of 8mm. film, the motion

[Continued on page 311]

The non theatrical movie as used for various purposes

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

New DuPont reversal A new, moderately priced, 16mm. panchromatic reversal film, sponsored by a company of high standing and long experience in making sensitized products, is announced this month. The new film is DuPont 16mm. *Regular* Pan and its manufacturer, the DuPont Film Manufacturing Corporation, 9 Rockefeller Plaza, New York, N. Y. *Regular* Pan is said to have a color sensitivity closely approaching that of the human eye and will give excellent results outdoors or by artificial light. It is claimed that ordinary filters used outdoors with this film require relatively small increases in exposure. For the usual type of shots, indoors or out, a full range of tone values may be secured without the use of any filter. *Regular* Pan has a non halation backing and is processed exclusively by the DuPont reversal method, which is said to give a considerable range of correction for errors in exposure. The cost of the processing is included in the first cost of the film, $4.50 for a 100 foot, daylight loading spool.

Film cement pen A new accessory, helpful in the process of film splicing, is the Fisher Film Cement Pen, made by the Fisher Manufacturing Company, 60 State Street, Rochester, N. Y. The instrument is, in effect, a fountain pen applicator for film cement and will hold enough cement to make 1000 splices. An ingenious mechanism at the tip releases any desired amount of cement directly at the splicing area, and a spring plunger arrangement prevents evaporation of the cement when the pen is not in use. No larger than an ordinary fountain pen, the instrument is very convenient and should find wide use among 16mm. and 8mm. workers.

A focusing device for the magazine Cine-Kodak camera

Bell & Howell Co. 16mm. sound film, arc lamp projector

New slide projector Photographers who use two inch glass slides, in black and white or color, now have available a new slide projector, generously proportioned as to ventilation, sturdily constructed and provided with 200 watt illumination. This is the new Keystone slide projector made by the Keystone Manufacturing Company, 288 A Street, Boston, Mass. Features of the new projector are a patented heat absorbing unit, to protect the film from warping or buckling; efficient optical system, with *f*/4.5, five inch projection lens; three unit condenser assembly; cast base with leveling screws; die cast lamp house; automatic centering of slide carrier on each picture; sturdiness of design. The weight of the projector is ten pounds, and its size is approximately ten by eight by nine inches.

Goerz catalog Since 1899, the C. P. Goerz American Optical Company has served the photographic and allied fields with optical products of uniform excellence. A new catalog, recently published by this firm, lists and describes all the optical products bearing the name of C. P. Goerz American, all made in its New York factory. Of special interest to movie makers is the Goerz Kino-Hypar anastigmat series, the fast *f*/2 and *f*/2.5 Cinegors and the Goerz Telestar, for distance work. There is shown also the Goerz Effect Device and the Goerz Reflex Focuser, as well as other accessories of interest to all photographic workers. The new catalog may be obtained by writing to the manufacturer at 317 East 34th Street, New York, N. Y.

B. & H. 1200 watt The Bell & Howell Company's announcement this month of a 1200 watt projector lamp marks one more notch upward in high lamp wattage. This new, high power lamp is recommended for use only in the Model 130 silent and sound 16mm. projectors made by this company, these models already being adapted for the 1000 watt bulb.

A convenient titling device, for users of Filmo 8mm. cameras of any model, is another new piece of Bell & Howell equipment which claims interest this month. The device consists of a horizontal easel, which supports two incandescent bulbs in reflectors, as well as a pedestal which holds the camera in proper alignment and focus. The regular camera taking lens is removed when the device is used, as it has its own incorporated objective, a highly corrected copying lens. Titles, or other objects, at the base of

[Continued on page 317]

CINÉ-KODAK
PANCHROMATIC SAFETY FILM
380
IN MAGAZINE FOR
MAGAZINE CINÉ-KODAK
CINÉ-KODAK
SS PANCHROMATIC SAFETY FILM
SUPER SENSITIVE
381
IN MAGAZINE FOR
MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
No. 382 IN MAGAZINE FOR
MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
TYPE A
FOR USE WITH PHOTOFLOOD ILLUMINATION
FOR MAGAZINE CINÉ-KODAK
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.
OPEN HERE

OUT IN FRONT ...MAGAZINE CINÉ-KODAK

EASY to use and capable of advanced precision work, this remarkable Eastman camera is the first choice of 16 mm. home movie makers—by a wide margin.

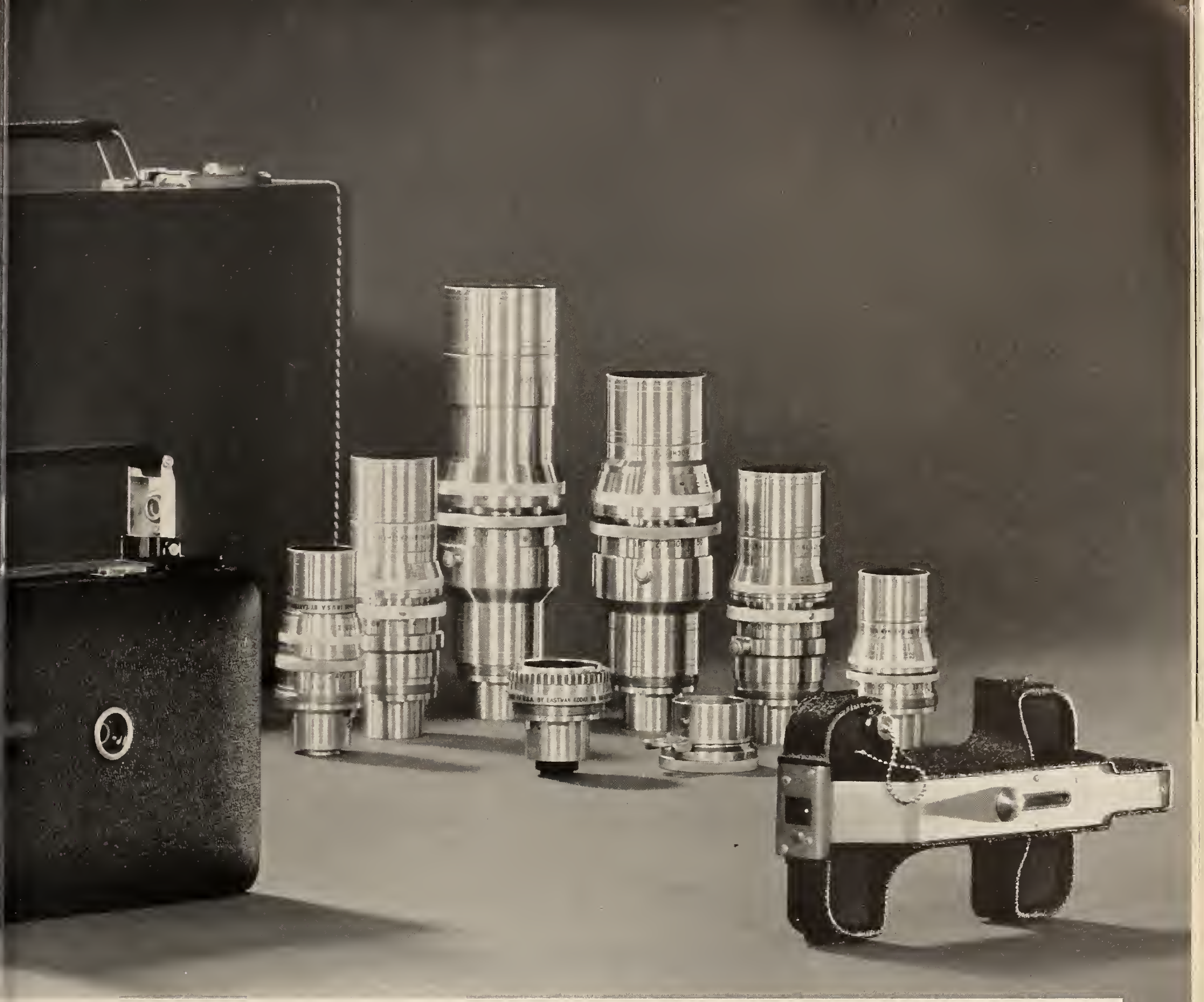
First among the Magazine Ciné-Kodak's many features is its 3-second loading—with films that come pre-threaded in light-tight metal magazines which slip into the camera.

Four films in magazines The four films packed this way are shown above at the left of the camera. Ciné-Kodak "Pan" for general outdoor work in black and white . . . "SS Pan" for black-and-white movies outdoors in poor light, and indoors with artificial light. . . Kodachrome, the full-color film that made color movies so popular; Regular, for outdoor use, and Type A for Photoflood light.

It's easy to change from one film to another. Just slip out the magazine—wholly or partially exposed—and slip in another. The magazine protects the film, and a footage meter on each magazine shows how much remains unexposed.

Three speeds The Magazine Ciné-Kodak has three speeds—16, 32, and 64 frames per second. Its smooth-running motor supplies power enough for extended scenes—even when running at higher speeds—and cuts off automatically when rewinding is needed.

Pocket size The compactness and smartness of the camera are suggested by its illustration above. Its sturdy case of light die-cast aluminum, finished in pin-grained leather and chromium trim, measures only 6¼ by 4 by 2 inches. The



arrying handle, incorporating an optical finder system, folds lat when not in use.

For greater scope The Magazine Ciné-Kodak's ultra-ast Kodak Anastigmat *f*.1.9 lens is adequate for most filming, ut there are times when a telephoto or wide-angle lens is eeded. There are six accessory telephotos and one wide-angle ens available for the Magazine Ciné-Kodak—all instantly nterchangeable with its standard 1-inch *f*.1.9. They are shown bove at the right of the camera—and range from the 15 mm. ocusing wide-angle lens to the 6-inch *f*.4.5 telephoto. One dapter serves them all.

ccessory Reflex Finder Particularly useful with elephotos is a new accessory—the Focusing Finder for Magazine Ciné-Kodak—shown at the extreme right. This slips into he film chamber in place of the film magazine and shows he exact field covered by the lens, and a magnified section f the field for critical focusing. $20.

Filters, Hoods, Pola-Screens Shown in the left oreground are a few of the filters available for the Magazine Ciné-Kodak. The full range includes yellow filters, Wratten A Filters, and Pola-Screens, with hoods and mounts to fit the eight lenses.

Compartment Carrying Case Behind the camera is shown the de luxe compartment carrying case for the Magazine Ciné-Kodak, extra magazines, lenses, and filters. $27.50.

Whether your particular interest is making simple family movies or more serious work, see the Magazine Ciné-Kodak at your Ciné-Kodak dealer's. Complete with Kodak Anastigmat *f*.1.9 lens, it is $125.

And for projection See Kodascope Model G (not shown)—Eastman's new moderately priced projector for showing 16 mm. movies at their best. Complete with 2-inch *f*.1.6 lens and 500-watt lamp, it is only $123.45.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

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Making insects monstrous

R. P. EWING

If a fellow movie maker were to suggest that you stage a battle of prehistoric monsters in a setting of the giant grass and ferns of a primeval jungle, you probably would regard your friend as slightly mad. Such things can be done in Hollywood, of course, but a King Kong is difficult to manage in your own back yard.

Nevertheless, armor clad monsters that will engage in a mortal combat at the drop of a hat, or the sign of a Flit gun, are to be found in any grass plot, flower garden or field. They are insects, and, although their natural size is small, a telephoto lens will enlarge them so that your screen is filled with gigantic and fantastic forms.

Every location has its potential monsters. Some have developed special fighting gear to protect themselves against their natural enemies, while others have weird armor and weapons for defensive and offensive operations among their kind. Centipedes, roaches, beetles, walking sticks and hundreds of other types are possible actors. There are 40,000 different kinds of beetles alone, so that you will not lack variety.

If you are interested in producing a table top drama of the insect world, take a trip afield to collect specimens of the various actors to be found in your neighborhood. Keep each type of insect in a separate match box, or other container. Then, when you return home, put all the various specimens in a glass bowl, cover it with a screen and watch the results. The bowl may turn out to be a Garden of Eden, but the chances are that there will be plenty of action. Note the most ferocious and spectacular specimens, and you have the cast for your drama. A second trip afield will bring you a fresh supply, which you will keep in separate containers until the stage is set.

Before you plan the settings, you may want to work out a brief and simple scenario. Perhaps Bill Beetle is in love with Bertha, but Bertha flirts with Ben. Bill challenges Ben, and may the better man win.

Your sets may represent tropical jungles, lost cities (indicated by fish pond castles), sandy deserts or snow fields of salt. Grasses, low shrubs and twigs will furnish the landscape with vegetable life that will seem prehistoric when enlarged on the movie screen. Cardboard tacked to the side of the table will furnish a background and will help to conceal the fact that the set is a table top. If you work in color, this background can be painted a sky blue.

R. P. Ewing

A telephoto lens will present insect warfare in gigantic size

Half the fun is in arranging the set, for here you can give your imagination carte blanche. If you have ever yearned to create a weird and strange background for a movie scene, here is your chance.

Before you attempt to produce the scenario, it is well to make a few experimental shots with some of your less active specimens. In photographing scenes that are to represent long shots (actually made with the subject from three to five feet from the camera), the ordinary one inch lens in a focusing mount will do. It also can be used for medium shots, made actually at a distance of from one to three feet from the camera.

However, the near shots or closeups of the actors will require magnification. Supplementary lenses may solve the problem, or one can unscrew the lens in its mount, to bring the insects into focus at very close distances.

A telephoto lens used with extension tubes is ideal for the purpose. With such an arrangement, a reflex focuser is required so that one can focus the lens and center the scene accurately. When making extreme closeups, as in this work, one must take great care in centering the view and in focusing. The camera should be mounted firmly so that the vibration of the motor will not affect the image on the screen.

Some trouble will be encountered in keeping the actors in the camera field when the ultra closeups are made. One solution is to anchor the insects with a piece of fine silk thread, and another is to use a dead insect as a substitute, or "stand in," if the action of the scene permits this subterfuge. After all, one beetle looks much like another if both are of the same type.

The lighting, especially in the ultra closeup work, must be very intense. A six inch telephoto, used to film a scene from thirty to forty inches in front of the camera, requires about three times the illumination needed for a one inch lens at the same camera distance. Then, too, the depth of field is very shallow. A six inch lens set at a diaphragm opening of *f*/4.5, and being used at a distance of thirty inches from the subject, has a depth of field of about one quarter inch. Therefore, it is desirable to have as much light as possible so that one can use a smaller diaphragm opening and thus get the maximum depth of field. Supersensitive film will help, too, of course.

When the insects are turned loose on the set, action will take place as nature dictates. The story, if there is one, will depend largely upon your skill at writing captions and in taking advantage of whatever action develops. The setting will help, and your audiences probably will indulgently construe the scenes as your titles indicate. When it comes to the battles, there will be no doubt about the nature of the action.

The director has some methods at his command that will stimulate the results he desires. A camera speed of eight frames a second will speed up sluggish action, while it is always possible to stop the camera and prod the reluctant actor with a twig. However, usually, the insects will provide enough interest without stimulation.

After casual experiments, you may get interested enough to make a serious insect study. Many of the specimens to be found in your garden have a fascinating life story that will make a truly important film of the type that you will treasure always.

Cameras like circuses

[Continued from page 283]

f/3.5 will give enough exposure. At the evening shows in the tents, the only shots that you can hope for are scenes of the spotlighted acts, filmed with supersensitive and an *f*/1.9, or faster, lens.

Of course, outside the tent during the day, you can use telephotos to splendid advantage in filming the animals in the cages, before the menagerie tent is put up, and in making closeup studies of the clowns. Long focus lenses will also give you close views of sideshow barkers, and of performers on the platforms outside, when the crowds make it difficult to get near the subjects. Telephoto lenses also enable you to capture those expressions of pleasure, disbelief and fascination that are so delightful when seen on the faces of children and so amusing when found on the face of one of the adult customers. All of this outside material may be recorded beautifully and colorfully on Kodachrome, but we have seldom seen

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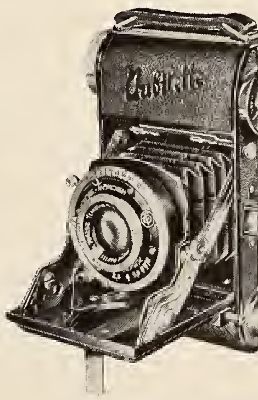

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color results of the interior of the tent that were not considerably underexposed.

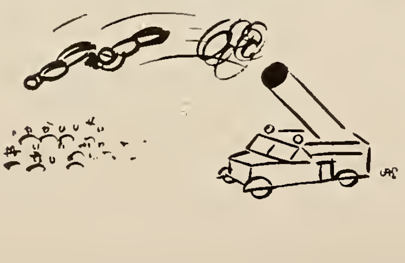
If you do not want to go to the trouble of getting permission to roam around at will during the show in the big tent, the best position from which to film is an end seat about two thirds of the way up and immediately next to the entrance for the performers. From this spot, it is possible to lean over and to get scenes through the entrance, as the acrobats warm up and gaily decorated performers make their final adjustments before marching into the arena. Here, you can get those informal shots that are so much a part of the real circus atmosphere.

There will be so much to film, of course, that the movie maker will be tempted to shoot everything in sight, which would result in a helter skelter collection of shots. Of course, one will want a few general scenes of the parade around the arena and of the first few minutes of the ring and platform acts. But, after this, it is better to save film for the specialties, which will be the high spots of the program. However, one must consider the light. Most performances do not get under way until the mid afternoon, and it is wise to get as much footage as desired while the sun outside is still bright. Our eyes adapt themselves to the gradual decrease of illumination, but our lenses cannot.

In large cities, such as New York and Chicago, the annual circuses are presented in large indoor auditoriums, and, of course, in these cases, it is difficult to get the interesting incidental sidelights. The filmer will be limited almost entirely to the performance itself, but the lighting will be uniformly powerful, and, when the accenting spotlights are swung from ring to ring and from feature to feature, there is quite enough light for an *f*/1.9 opening and indoor film. In fact, the contrast between the spotlighted trapeze artists and the dark background of the spectators in the high balconies produces dramatic effects.

Finally, if you present your films with phonograph record sound accompaniment, you can have a wonderful time in selecting marches, sound effects and appropriate circus music.

Then, when the picture is completed, edited and ready to be presented with music, invite all your friends to view the result. If you have youngsters, have a special, separate showing for their friends, but, in either case, serve pink lemonade and popcorn afterward, and the evening will long be remembered.



Annual meeting of the League

THE twelfth annual meeting of Amateur Cinema League, Inc., was held May 11, at the office of the League, in New York City. Mrs. L. S. Galvin, ACL, Dean H. E. B. Speight, ACL, and Floyd L. Vanderpoel, ACL, were unanimously reelected as directors of the League to serve for a period of three years. Reports of officers and staff members indicated that the League achieved its highest membership figure in the last twelve months, that its finances are in eminently sound condition and that its services have been used by a larger number of persons. The Board of Directors met after the annual meeting of members and reelected the Executive Committee for another year of service. Following the meeting, the members of the board were guests of the President, Stephen F. Voorhees, ACL, who is chairman of the Board of Design of the New York World's Fair 1939, at a private preview of the Fair site and dinner at the grounds.

Where filters fit in

[Continued from page 286]

other, the shot of the couple on the tandem bicycle, illustrates the results of a heavy red filter.

This latter scene shows the effect of overcorrection—the heavy red filter has cut out the ultra violet and so much blue light from the sky that it has been registered as almost black. The filter has more than compensated for the film emulsion's oversensitivity to the ultra violet and blue, and the final effect is as if the film were considerably less sensitive to these colors than the eye. We do not see things this way in real life, but overcorrection has its values in creating dramatic effects.

The proper filter to use with the newer types of panchromatic films, when relatively true tone representation is desired, is the green XI filter. This will do for all scenes that are lighted by daylight.

Scenes lighted by incandescent light do not need color correction at the blue end of the spectrum, and, although some correction at the red end of the spectrum might be desirable, usually the amateur does not have enough illumination at his command so that he can afford to use a filter which will absorb part of that precious light.

To sum up, briefly, this discussion of the first function of filters, it may be stated that:

1. Black and white photographic emulsions generally do not represent color intensities with the same relative values that the eye sees.

2. It is desirable, in most pictures, to

have color intensity represented with the same relative values that the eye sees.

3. A green filter used in conjunction with most modern panchromatic films will give the correct results.

Haze penetration, the second function of filters mentioned previously, presents an interesting problem that affects all movie makers sooner or later. It is well known that atmospheric fog is difficult to see through, that it obscures distant objects and that it degrades the contrasts in close objects. Nobody would attempt to take a picture through it unless for some special purpose.

Atmospheric fog is water vapor in the air which has become visible because of certain meteorological conditions and, when it is visible, it reflects and refracts light rays to which our eyes are sensitive. But water vapor is always present in the air to some extent, and the relative humidity report in the daily newspaper is a statement of the quantity present. Although the water vapor may not be visible, it is still able to reflect and refract light waves of certain frequencies, and photographic emulsions are sensitive to a group of these light waves.

So, even if the air appears clear to the human eye, it may appear to be full of fog to the sensitized film emulsion. In such cases, the photographic results are quite similar to the appearance, to the eye, of the same scene when ordinary visible fog is present. This explains why distant mountains frequently are obscured in pictures when they were quite visible to the eye at the time the scene was filmed.

The group of light waves which does the damage is composed chiefly of the ultra violet and some of the blue, to which photographic emulsions have their greatest sensitivity, and this intensifies the effect of the haze. It is fortunate that this situation confronting the movie maker can be remedied quite easily. It is only necessary to use a filter which will absorb the light waves reflected by the haze and which will pass the light waves that are seen by the eye: this procedure is known as haze penetration.

Yellow filters are well suited to the purpose. They absorb, to a great extent, the ultra violet waves and, to some extent, the blue waves. Light yellow filters, such as Ultra Violet, P-2X or Aero No. 1, are indicated if the light is not strong, while P-4X or CK 3 will do a better job if the light is strong enough to permit their use. Almost any yellow filter is efficient for the purpose.

This discussion of haze penetration may be summed up briefly as follows:

1. The atmosphere, as it is "seen" by the photographic emulsion, is always more or less full of fog.

2. The greater the distance between the camera and subject, the more harmful is the photographic effect of fog.

3. This condition can be corrected by the use of yellow filters.

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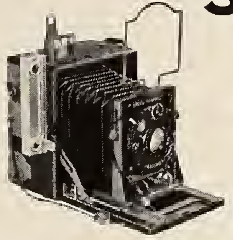
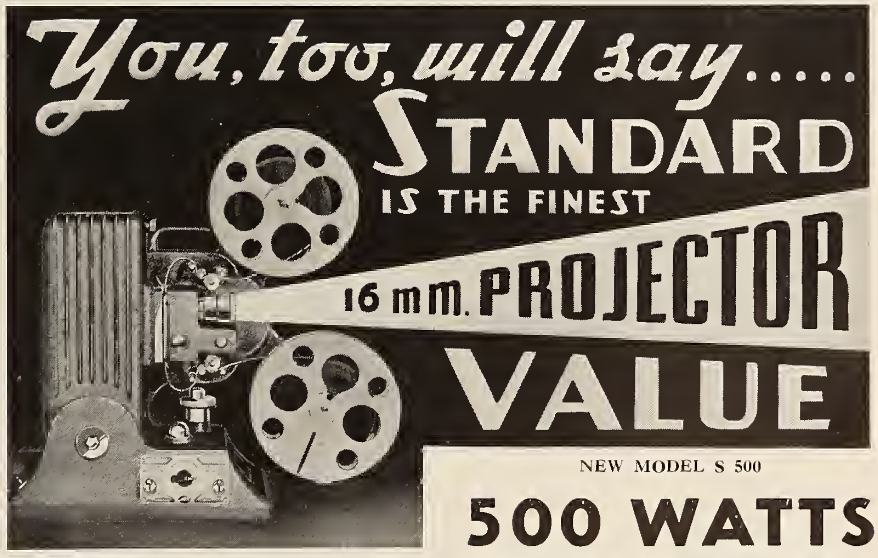
SPEED GRAPHIC



THIS famous camera is now available in 2¼ x 3¼ picture size with Revolving Back. It provides the Graflex focal plane shutter with speeds to 1/1000 second, ground-glass focusing and composing, two eye-level view finders—and, as accessories, coupled range finder and interchangeable lenses. With Kodak Anastigmat *f*.4.5 lens in Compur shutter, the 2¼ x 3¼ Revolving Back Speed Graphic is $125. Coupled range finder (shown) $27.50 extra, installed.

Graflex and Graphic cameras are made by Folmer Graflex Corporation. For best results use fine-grain Kodak Panatomic or extra-fast Kodak "SS" Panchromatic Film, and Kodabrom Paper for enlarging.

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.



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Do not expect the impossible from filters; a filter will not penetrate a fog or haze which is so dense that the eye cannot see through it.

The third function of filters, that of color intensity contrast control for special effects, is much more limited in practical application than the first two, but nevertheless it is very interesting in advanced work.

Filters are obtainable which will pass light of almost any color while absorbing light of other colors, and, by the use of these filters, dark objects may be made to appear light, and light objects dark, at the will of the photographer. For example, if it were desirable to take a picture of a house with a red tile roof standing out against the sky, one might find that a normal panchromatic shot of the scene would show the sky and roof with the same tone, because of the high red sensitivity of modern panchromatic emulsions. Since this is likely, it would be advantageous to make the roof appear either lighter or darker than the sky.

In considering the possibilities, we remember that a filter of any color passes light of its own color and absorbs, to a greater or less extent, the light of other colors. Thus, a red filter passes red light, and so makes red colored objects appear light, and similarly with other filters.

Now we can get back to our problem. If no filter is used in the picture, the sky and the roof both will be light. If a light yellow filter is used, the sky would have some depth of tone and would be slightly darker than the roof, which might be a very good solution. A red filter would make the roof appear very light and the sky dark, which also might produce pleasant results. Thus, it will be seen that the movie maker, who wants to analyze the colors in a scene and study the effect of filters on them, has a surprising degree of control over the final results.

To sum up, briefly, this outline of the third function of filters, it may be stated that:

1. Control of contrast in color intensity is available to the movie maker through the use of filters.
2. Filters pass light of their own color and tend to absorb light of other colors.
3. Red filters make red objects in the scene appear relatively light in the finished picture.
4. Green filters make green objects appear relatively light.
5. Yellow filters make yellow objects appear relatively light.
6. Blue filters, or the use of no filters, make blue objects appear relatively light.

Filters do their work by absorbing light of various colors. It is obvious, then, that, since part of the light which otherwise would have gone through the camera lens to act on the film has been absorbed by the filter, less light reaches the film. This necessitates an increase of exposure over that calculated as proper for the scene. The amount of increase in exposure over normal is known as the filter factor.

Filter factors depend upon several things—the nature of light used to illuminate the scene; color and density of filter; and spectral sensitivity distribution of the film emulsion employed. But, to avoid becoming too involved in this discussion, let us assume that the illumination is daylight and that the film used is supersensitive panchromatic. Then we shall consult the folder or booklet issued by the manufacturer of the filter we are using, and we shall discover the factor for supersensitive panchromatic film. It will be given as 2x, 3x, 4x or some other combination of a numeral and "x", which here means "times." A factor of 2x, therefore, means that the normal exposure without a filter must be increased by two times to give sufficient exposure when the filter is used.

For example, if an exposure meter indicates that a stop of *f*/11 would be proper for a certain scene and examination of the scene suggests using a 2x yellow filter, the exposure must be multiplied by two, or doubled. Doubling the exposure is accomplished simply by opening the lens one stop. In this case, the lens would be opened from *f*/11 to *f*/8, which would give correct exposure. Similarly, a 3x factor would mean opening the lens one and a half stops over the meter reading, a 4x factor would mean opening the lens two stops, an 8x factor, three stops, and so on.

It is suggested that the amateur devote at least a portion of one roll of panchromatic film to practicing with filters. Try shots that illustrate each of the three purposes served by filters and note the interesting results that can be secured. If notes are kept of the conditions under which each scene is taken, the whole will constitute a reference which may be of considerable value in future filming.

The four ways of focusing

[Continued from page 290]

of the image as it will be photographed.

A specific adaptation of this principle, which does away with all parallax error, is found in an important spring driven camera of advanced type. In this instrument, the reflex focusing mechanism is placed between the lens and the film aperture, with the lens actually in taking position. By this means, the user may focus, compose and center the picture accurately, with the assurance that the exact image he sees will fall on the film. While one focuses, the reflex focusing apparatus interrupts the path of light to the film, but, as soon as the camera is started, the focusing mirror folds up, out of the way.

The same idea, supplied as an attachment to the camera and less automatic in form, is found in the reflex focuser offered by a well established optical manufacturer. The device forms an extension of the lens level itself and is placed between the lens and the camera lens mount. It can be used only with the longer focus lenses, where the objective itself is at a sufficient distance from the film to permit the introduction of the device. It incorporates a reflector, viewing screen and eyepiece, and, after one focuses, the reflector is moved aside from the light path by means of a sliding arrangement.

It takes a sharp eye to determine if a picture on the screen is correctly focused, and it is surprising how many people make movies that are slightly out of focus without realizing it. The blame usually rests with the movie maker who has failed, for some reason, to focus his lens correctly. Not infrequently, the difficulty lies in the fact that the lens is not properly seated in the camera, but almost never is the trouble due to defect in the quality of the lens itself.

The distance from the shoulder of the lens barrel to the film plane is very critical, and as little an error as one thousandth of an inch will result in pictures that are not critically sharp. Because of the extreme accuracy with which lenses must be seated in the camera, it is important that all new lenses be checked *on the camera* when they are purchased. It is folly to buy a new lens and to screw it into the camera blithely, expecting that it will produce sharp pictures without having been checked. Camera and lens manufacturers have facilities for checking the seating of lenses, and so do some dealers.

When all of the lenses are properly seated in a turret mount, it is a good plan to mark each lens mounting and to make a corresponding marking near the turret opening for which the lens has been checked. Then, when the lens is temporarily removed, it can be replaced in the same socket.

The question of the sharpness of an 8mm. screen image is often a topic of conversation, and the point that may be overlooked in such discussions is that 8mm. frames are enlarged four times as much on the screen as are 16mm. frames. Inevitably, this means that, when 8mm. and 16mm. screen images of the same size are compared critically, the 8mm. picture is bound to be somewhat less sharp. However, in black and white, most movie makers cannot detect the difference if the 8mm. film is exposed properly and the screen image is of average home size. It is only when one closely inspects a large screen picture that the difference may be noted.

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black and white film. While lack of sharpness cannot be detected in a correctly focused and carefully exposed 16mm. shot, it may be discovered in distant views in 8mm., because of the greater enlargement of the image of that width. Therefore, the 8mm. color filmer will get noticeably sharper results in closeups and near shots, which, after all, are the most interesting scenes.

Proper exposure helps to make a picture appear sharp on the screen, and, in fact, one of the most common causes of indistinct screen images is overexposure.

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Cine route for Western American parks

[Continued from page 292]

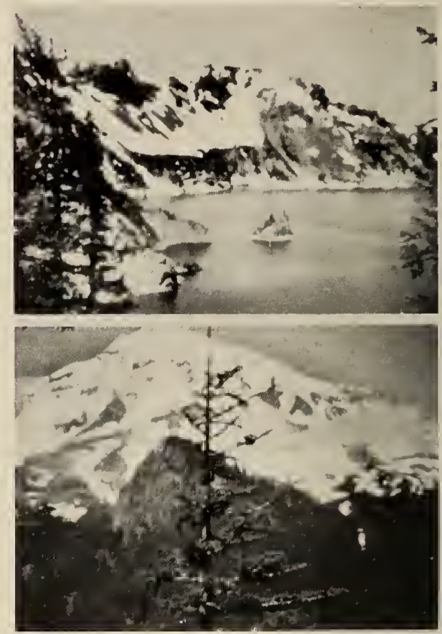
and spent the night. Next morning, we tried the west entrance, forty miles farther, and found the road open. The climb to the eight thousand foot altitude to the rim is gradual, and, without warnin, one comes upon the Sea of Silence a thousand feet below. This effect of sudden revelation we tried to represent in our movies.

I shall not endeavor to describe the coloring of that masterpiece of nature. I shall merely say that the record, as I made it, is one hundred percent beautiful to me. Many of my friends here in the West say that Kodachrome perfectly portrays the deepest blue of this lake. In our titles, we included a few words regarding the probable cause of this deep lake, two thousand feet of clear, cold water. The story has it that, at some time in the forgotten eons of the past, seventeen cubic miles of mountain vanished and left the lake, eight miles in diameter and twenty miles around.

A little later in the summer, one can drive entirely around the lake. Here is one place we simply had to "pan." Choose some point where the view is not obscured too much by the trees and turn the camera slowly. In this manner, it is possible to show the entire lake on the screen before the eyes of the spectator. It is best to have the sun at one's back for this scene.

Reluctantly, we again turned south. Four hundred miles more, and we came to Mt. Lassen Volcanic National Park. On the way south, we paused to make a sequence of Mt. Shasta. A heautiful white cloud was streaming directly toward the camera, and, with the deep blue sky and pure white snow framed by the ever present evergreen, a picture was made which I shall always cherish.

In May, 1915, Mt. Lassen went into violent eruption, with a blast so terrific that trees three miles distant were blown over like toys. Smoke rose five miles into the heavens. Even today, steam flows from many vents, and earthquakes are frequent. In fact, a day after our visit, a strong shock was felt. It is expected that, at some future date, another eruption may take place.

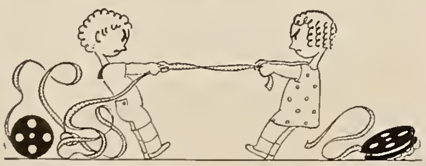


16mm. scenes filmed by R. A. Battles

Crater Lake and Mt. Rainier, frames from shots by author

At the entrance to the park lies beautiful Lake Manzanita. We framed the lake with the mountain five miles away in the background and evergreen trees on both sides in the foreground. As soon as the ice thawed off the roads, we started up the pass. Half way up, we stopped to study the damage done by the blast in 1915, made a sequence of the still devasted section of the forest and then drove on to the summit at eight thousand feet. Here the snow was fifteen feet deep on both sides of the road, the mechanical shovel having made the path. We parked the car and started on foot, taking the camera up the last two and a half miles of trail. Part of the trail was still snow bound, as this was the first trip made for tourists by the ranger guide. Soon we met the switch backs and had to climb over the snow fields at each turn. At one point, the climb was so steep that one had to go up on all fours, holding the lunch bag in one's teeth, dog fashion. I regret to this day that, being so much concerned in the climb, I forsook a sequence of this undignified manner of climbing.

At last, the summit of two miles was reached, and, literally, this was one of the high spots of the big adventure. We ate our lunch in the crater, surrounded by



snow and entertained by the faint hiss of the steam vents, and we made good views from the top, showing thirty thousand square miles in the vistas. Mt. Shasta, sixty five miles distant, was a fine example of long range photography, clear even without benefit of a recommended haze filter. Kodachrome did the work.

When our friends wed

[Continued from page 295]

a movie camera to carry on the trip, so that scenes of the places visited during the honeymoon may be added to the film of the ceremony.

The technical problems of filming a wedding are greatly simplified if the ceremony does not take place in a church. Where the wedding occurs out of doors, filming is easy. Telephoto lenses can be used, and the camera may be kept at a distance; possibly, it can be concealed in an upstairs room of the house that overlooks the garden.

If the ceremony is to be inside the home, it is also possible to proceed with some ease, since the atmosphere will not be so formal. A couple of reflector units, placed at either side of the place where the minister is to stand, generally will suffice, and they can be concealed partially by palms, or other decorations, so that they will not be too conspicuous. If No. 4 Photofloods are used, the reflectors can be directed toward the ceiling so that the illumination will be indirect and soft, which has the double advantage of being less conspicuous and producing better film quality. Of course, a fast lens (*f*/1.5 or *f*/1.9) and supersensitive film must be employed for full exposure.

Before the ceremony begins, one can find the exposures that will be used on the scenes by getting somebody to stand in the position to be occupied by the couple and taking meter readings on him. It is also well to turn on the lights just before the couple enters the room, so that the sudden glare of light may not be disconcerting when the wedding procession begins.

If possible, arrange to stand on a stool, or something else that will give you an elevated position, in the rear of the room. The camera viewpoint should be high enough so that you can film over the heads of the audience. If that is not practicable, then a position should be taken at the far end of an aisle from which the couple will be visible.

In the case of a home wedding, it will also be of value to have a wide angle lens, for full shots, and possibly a two inch lens for a quick closeup as the bridegroom kisses the bride at the end of the ceremony. However, unless the additional lenses are mounted in a turret and can be set in advance for focus and exposure, do not take a chance in using them. While occupied with the settings, you might lose an important shot. The actual wedding is an event of only a few fleet-

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ing minutes, and it cannot very well be repeated if the cameraman misses his shots. It is better not to try to do too much; instead, be sure that the shots you do get will be good.

The most complex task is when the wedding takes place in a church. If it is in the daytime and the church is illuminated well by daylight, it is sometimes possible to shoot without extra lights. Since the march is slow and deliberate, and the actual ceremony will contain little or no fast action, another possibility is to film at half speed. If cooperation from the minister or church can be secured, it is better to have two No. 4 Photofloods in reflectors, placed on either side and slightly to the front of the place where the couple will stand. These reflectors should be soft and diffused, rather than harsh and brilliant, and they should be well concealed behind the front railing, behind pillars or behind floral decorations. Fast film and lenses are necessary, of course, and great care must be exercised not to create any disturbance. If the organ is playing, it will help to drown out the noise of the camera, but if the church is small it would be better to film from the balcony rather than from near the altar.

In some churches, it is also possible to get a good view of the altar from just inside the doorway of the choir room, and this position has an advantage in that the camera will partially face the couple. If this camera angle is used, examine the lights to be sure that they will not shine directly toward the lens.

All of these technical plans and arrangements must be worked out carefully in advance, so that you will be entirely free to give full attention to filming during the ceremony. If details are left until the last minute, something always goes wrong.

Filming a trailer trip

[Continued from page 293]

concerned, that play was not brought to completion, as our director was suddenly called back home. Since he doubled as the villain and his daughter played the lovely heroine, production just had to cease. Whether or not our original cast will ever be reunited, we cannot say. We sincerely hope it will.

In any case, filming the photoplay gave opportunity for making some good personality and action scenes around the trailer camp for our main film. At this point, we again referred to our map and, by use of stop motion and black dots placed in the wake of the trailer, we plotted the next lap of our route. This was followed by scenes made on the road.

Angles of the trailer in motion should be made as pictorial as possible. Sometimes we climbed trees and shot through

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the branches and leaves. We shot from the tops of trestles, through bushes and between rocks on the side of the road. One good angle shows a huge rock in the foreground, and the car and trailer seemingly flow out of it and continue down the road. Incidentally, following the trailer is a logical excuse to make a panorama. Center the trailer and follow it down the road as it disappears behind a bend.

Most of our meals were eaten out of doors, and this process always amuses a movie audience. If, on such occasions, the cine camera can be handled in a more or less candid way, the results are certain to be surprising even to those who have been photographed. The preparation of an entire meal would be a worth while sequence, as it would tend to compare the conveniences the trailer makes possible in the middle of the wilderness with those enjoyed at home. This is where interior shots would fit in very well and, as most trailers are quite light and airy, they can be photographed without trouble.

There should be some night scenes in a film of this type. We took a few camp fire pictures and used flares sparingly to reveal the trailer vaguely in the background. We carried with us a gasoline lantern which really gave sufficient light, in most instances, to make such pictures at dusk without the additional aid of flares.

Something of the return journey should be shown in a film which depicts a complete trip. The audience usually likes to be brought home again before *The End* flashes on the screen. To avoid monotony, though, this returning sequence should be quite limited in length. Reference could again be made to the map and, if the same route is retraced, it could be shown by the removal of the black dots as the trailer passes over them. If they were originally fastened on with rubber cement, this process will be quick and simple.

A continuity for a film of a trailer trip should be exceedingly elastic so that it may be adapted to meet many requirements. But, after all, there should be a continuity, for that is what makes a story out of a strip of celluloid.

Inside your fence

[Continued from page 288]

flower scenes are made with color film.

Fish pool. If Joe's backyard boasts of a goldfish stocked pool, have Sonny pick up an earthworm and dangle it over the surface. Then swing to closeups showing the goldfish wriggling their heads off trying to snap up the worm. If the sun is right, take several closeups of the swimming occupants of the pool, closeups that exclude all but the water so that it looks as if the fish were in some wilderness pond.

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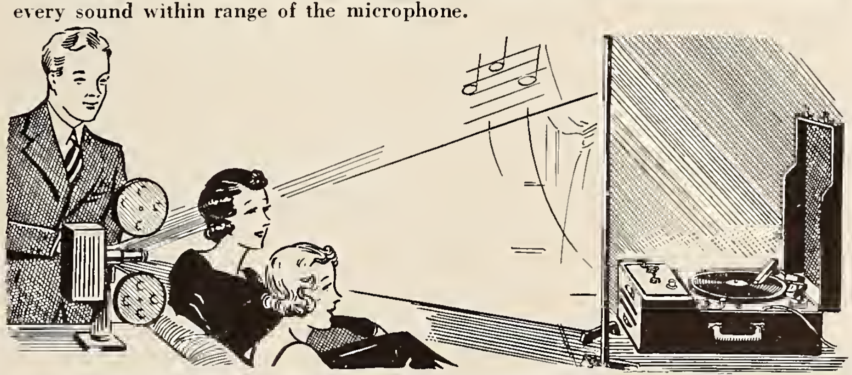

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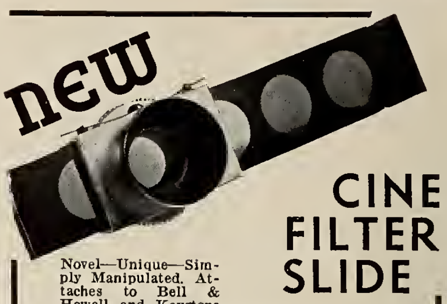
Visitors. Afternoon callers will add variety to the film, but the shots should not be posed. Ask the guests to set up their lawn chairs, engage in conversation, do anything but look at the camera. The youngsters can be kept busy at various tasks, playing marbles, mowing the grass, sprinkling the lawn. For an effective "dissolve," shoot the last scene through a clear glass window, then have the youngsters turn the hose directly at the camera. Water flowing over the pane will completely obliterate the scene. Stop the camera and take a position behind another window overlooking the backyard garden. Spray this window with water, and, as the water begins to flow off, start the camera once more, to melt from one view to another.

Family car. Day's work done, Joe is filmed driving into the garage. He gets out of the car, loads his arms with parcels and starts for the house.

Family dog. Show a closeup of the family pup, bubbling over with joy, bursting through the door and racing toward the camera. He stops short, sees the bundles, shifts into reverse and runs *backward,* tail first, entering the slowly opening door to disappear from sight. This reverse action sequence is obtained simply by holding the camera upside down and filming the dog the second time he runs out of the door and toward his master. Of course, after the film is processed and the roll projected, this scene will appear inverted. If, however, this footage is cut out, reversed end for end and respliced into the film, the action is reversed while everything is right side up. The upside down camera can be used to produce many humorous effects, but reverse action should not be overdone.

Lawn supper. A backyard meal presents another chance to film the family together. Joe plops down his packages, walks over to sample the food on the table and gets reprimanded by Mother. Seated, Joe tells the youngsters he is something of a magician. When the dessert comes round, he makes a few hocus pocus passes over the strawberry pie and —presto!—it disappears. Sonny and Sis look on, amazed. Joe makes another pass, and there's your pie sitting right before them, unharmed. This magic is done not with mirrors, but by stopping the camera. The camera is set on a tripod or firm support, and, while the camera motor is running, Joe does his hocus pocus act. When the final pass is made, the camera is stopped, everybody remains motionless, the pie is removed, the camera motor started and the normal action is resumed. To bring back the pie, simply stop the camera and motion, in the midst of the scene, replace the pie on the table and go on with the filming.

Family dog. Perhaps Sonny wants to test his hypnotic powers. The family dog strolls into the scene. Sis throws him a table morsel. Sonny makes a few passes, and the dog disappears. Sonny laughs



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gleefully. Then Sonny tries to bring him back, but his gestures are in vain. The spot where the dog once stood remains barren. Laughter turns to tears, and, while Sonny and Sis are crying, Joe Smith and his wife exchange friendly winks. Fade out on a closeup of the pup watching the whole affair safely from a remote corner of the house.

Practical films

[Continued from page 296]

picture opens interestingly with a montage sequence, to indicate the sources of the material for the study, continues with an introduction of the patient's dental condition and then presents the technical procedures so clearly and in such detail that even a layman is enlightened and entertained.

■ The special attributes and qualities of the English custom built automobile, called Triumph, will be set forth in film by Percy Butler, jr., ACL, of Birmingham, England. The title of the picture will be taken from the name of the automobile, and it is hoped that the production will serve both an educational and a publicity purpose.

■ *Come Over and Help Us*, an 800 foot record film produced by the American Bible Society, portrays the personal, house to house methods which are employed to distribute Bibles throughout Japan. Filmed by Dr. Eric M. North, ACL, the motion picture opens with a historical record of the religious work previously done among the Japanese, pictures the processes involved in printing the Japanese translation of the Bible and points out the need for additional help to distribute the Bible among those large areas in Japan still untouched.

The clinic

[Continued from page 291]

same filter. The scene is given an overall color like that of the filter, and the only practical application is in producing theatrical effects.

Type A Kodachrome used in daylight without a filter also is capable of producing the blue cast that appears like moonlight. Here, too, some underexposure is the rule, at least one diaphragm opening smaller than normal being the general procedure.

Travel service sheet To aid traveling movie makers, the League's Continuity Department has prepared a comprehensive guide of factors affecting travel with a cine camera in the western hemisphere. This new service sheet, *Travel guide for movie makers—western hemisphere*, lists customs regulations, filming restrictions and principal celebrations

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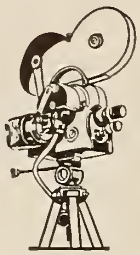

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White inks Ordinarily, it is difficult to use white inks in the special lettering pens supplied with movie titling sets. These pens, of course, are made for work with the more freely flowing black ink. But, usually, the white ink can be improved for this purpose by diluting it slightly with water. It is necessary to experiment until one finds the correct dilution for the particular brand of ink at hand.

The log of the Timber Rush

[Continued from page 287]

the upper deck, feeling rather foolish and hoping that the whole performance would never have to be done in earnest. Having several chances at this happening, I managed to get a number of shots which, when pieced together, made a presentable sequence. I staged a scene of passengers running down steps and then made a shot of the hose lying flat on the deck and suddenly rising as the water shot through it. For this scene, I chose a spot on the hose length where the name of the freighter, *Timber Rush*, was stenciled. One thing I never did get, though, and would like to have, is a shot of the inside of a life boat, with all the permanent equipment required in its interior—lamps, water, oil, flares, unsalted biscuit, ropes, a sea anchor and other paraphernalia for emergencies. We hate to think how close we came, later, to an enforced use of those supplies.

The day that we were to go through the Panama Canal dawned calm and serene. We sailed into the roadstead which leads to the first locks, and, as the ship slowed down to a snail's pace, I caught the quarantine officer, pilot and canal crew as they chugged alongside and came aboard. But, alas, since we entered the locks at one o'clock, we should go through the most interesting part of the canal after dark! Then, to cheer us up a bit and make filming more interesting, a tremendous black cloud gathered overhead and let loose upon us a good old tropical rainstorm. We had just been maneuvered through the first lock, however, so I did get scenes of the

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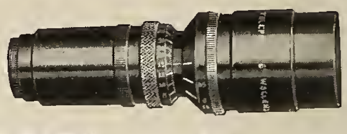

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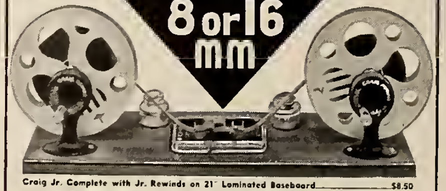

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iron donkeys, the swinging gates of the lock and the water thrashing about in the chamber, as it rushed in to boost us up and over.

Ours was scheduled as a non stop voyage, so that morning found us well out in the Pacific and, as we thought, really on our way home. The *Timber Rush* was doing herself proud, and the sparkling foam at the bow, as it frightened the flying fish, was duly recorded for this great movie travel epic. I was running low on film by now, because, for this latter part of the voyage, I had allotted only five hundred feet of the total eleven hundred. But I had figured without consulting our touchy and temperamental *Timber Rush*!

That Sunday night, we retired as usual, after sitting in the brilliant moonlight of the upper deck, listening to the captain's radio. At four that morning, with the Southern Cross low in the heavens, the *Timber Rush* went on strike. She broke down completely—her gears were stripped. The grinding roar with which she announced her decision awoke us all.

The voyage now began to take on some of the aspects of Coleridge's tale. Only the day before, the captain had shot a sea hawk which was perched on the crosstree. I had got pictures of that, complete with a closeup of the dead bird in the water. Our misfortune was immediately blamed on shooting the sea hawk, and, since I had the footage of the shooting, I immediately began to see what could be done in using this as a theme in the film. Here was a continuity begging to be recognized. So, while the engineers swore and sweated in the 135 degrees of engine room heat, trying to fix our "innards," I got the captain to stage a few closeups to amplify the sequence of shooting the sea hawk.

We were all a bit uncomfortable, drifting about with the two black balls aloft, which meant that we were out of control, but there seemed to be no immediate danger, so slowly we settled down to wait —for what we didn't know.

It turned out to be a week of waiting, first for the engineers to find out that they could not fix the gears, and then for the government tug to come out from the canal to get us. Another week of slow, plodding towing followed. Those two weeks of just nothing happening were certainly longer than seven days each. The whole situation was most interesting as a situation, with news broadcasts that we had sunk and articles in the papers about us. We felt indeed like a phantom ship, for, at that time, practically all American vessels were tied up in port by strikes. We alone sailed the seas, albeit most ingloriously.

Cinematically, I was completely lost, for filming nothing happening is very impractical. I resigned myself to that and got what I could—a few shots of enormous turtles swimming about the

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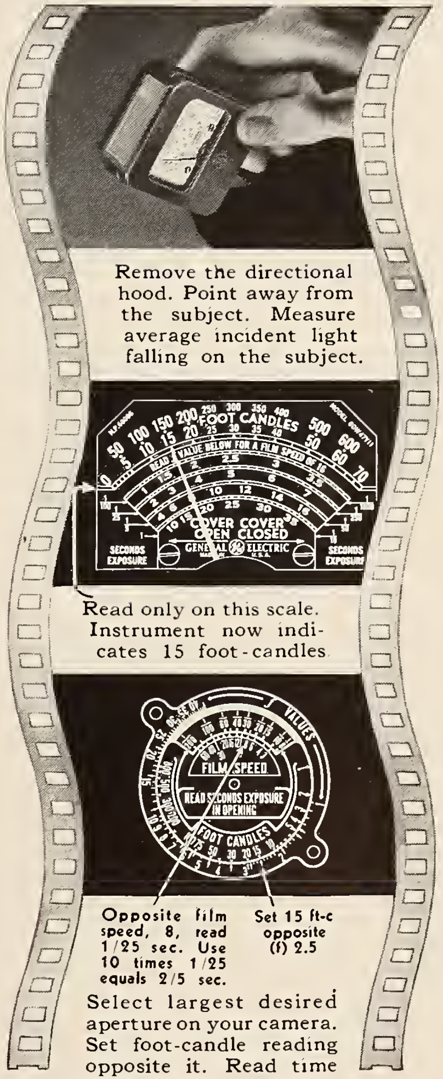

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ship. the rest of the passengers whiling away time as best they could—reading, sleeping and looking hopelessly at nothing. Meals became the biggest event in the day. But, at last, with no vegetables or fruits and the fresh water running so low that we could not wash, even food lost its charms.

We stayed in Panama ten days for repairs and then steamed homeward at less than half speed—heading out 250 miles from shore so that, if we broke down again, we should have plenty of room in which to drift! But we made it that time, after three solid weeks of barely moving.

I have edited *The Log of the Timber Rush* in two reels, using a black and white map and an animated boat to carry the narrative along. I double exposed a scene of real water over the water parts of the map, which were black in the animation shots, and I used a scene of water as a background for the title. I toyed with the idea, at first, of titling the thing with quotations from *The Ancient Mariner*, but there was too much footage which had no bearing on that part of the story, so I decided to call it *The Log of the Timber Rush*. The titling was done with white plaster letters; the wording is in the jargon of a ship's log. If ever I can capture our captain again and get the old *Timber Rush* in port here, there are still a few shots I could stage to build up the Ancient Mariner sequence. But I have a sneaking notion that the captain doesn't like to be reminded of *that* trip.

I do. I get out the film every now and then and live over the days when I wrestled with myself to find a way to film nothing happening.

Amateur clubs

[Continued from page 294]

guest at this meeting was William Beebe, en route to the United States from an expedition in the South Seas. John Tee-Van, photographer for Dr. Beebe, spoke briefly to the club on expedition filming.

Guests in Gotham

Continuing a custom initiated four years ago, members of the Metropolitan Motion Picture Club, in New York City, entertained family and friends at a recent Guest Night program held in the club's quarters at Rockefeller Center. Featured on the screen were *Richmond Under Three Flags*, late Ten Best award winner by Waldo E. Austin, ACL; *Two Up*, an 8mm. Kodachrome study of cycling, by Walter Mills, ACL; *Vacation by the Gallon*, by William W. Murphy, of the neighboring Cinema Club of the Oranges; *Redesigned for Living*, hospital publicity film by the same group.

At a later meeting, held in the Hotel Pennsylvania, the New York club celebrated its tenth anniversary of continu-

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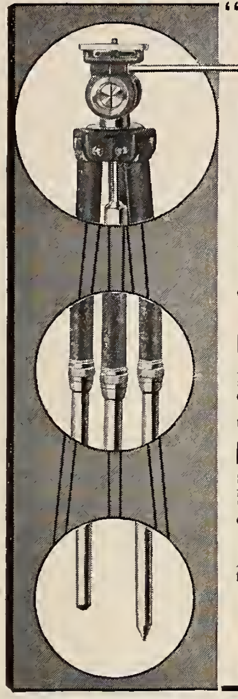

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ous activity with a Gala Night program marked by a screening of outstanding films and the presentation of distinguished guests. On the screen were *Mother Earth*, late club contest winner, by Charles A. Ferrie, jr.; *Little Sherlock*, "Ten Best" award winner, by club president Charles J. Carbonaro, ACL; *Mount Zao*, "Ten Best" winner, by Khoji Tsukamoto; *East Coast*, 1936 "Ten Best" winner, by the Rockville Cinema Club. Among the guests of honor, introduced by Arthur L. Gale, ACL, editor of MOVIE MAKERS, were Wilton Barrett, secretary of the National Board of Review; John F. Barry, of Paramount Pictures; John Wingerter, of *March of Time;* James S. Hamilton, secretary of Exceptional Photoplays Committee, of the National Board; Francis C. Wood, jr., of Newsreel Theatres, Inc.; John V. Hansen, ACL, vicepresident of the Amateur Cinema League. Highlight of the celebration was cutting the club's birthday cake, carried out, in order of their succession, by the club's past presidents, Dr. George L. Rohdenburg, ACL, George A. Ward, ACL, Frank E. Gunnell, ACL, and Mr. Carbonaro.

More for Milwaukee Bringing the total of movie clubs in Milwaukee to three, all formed within the last six months, the Milwaukee Amateur Cinema Club has announced its successful organization and first elections. Officers are Ralph Dickleman, president; Rocco Alberti, vicepresident; Marie Hasterman, secretary; Dan Dettwiler, treasurer. Thirty three movie makers have signed with this new group as charter members.

In Portland The principles and operation of the new General Electric exposure meter were explained and demonstrated by that company's local representative at a late meeting of the Portland Cine Club, in Oregon, reports secretary Arthur E. Gibbs, ACL. Projection features have included films on scouting, Army maneuvers, United Airlines operations and a travel study of the National Parks.

Cleveland carries on Although less than six months old, the Cleveland Amateur Cinematographers already lists an active membership of sixty five, according to the latest report of secretary Gordon B. Zellers, ACL. Screened on the program of a recent Ladies' Night were *Broadway Nights* and *The Ache Business*, by C. R. McLendon, ACL, and W. W. Morris, ACL, of New York City, and a 16mm. record of an eastern trip, by Richard Taylor, club membership chairman. At a later gathering, Eric Nyros demonstrated for the club the action of film emulsion to light, carrying an 8mm. picture through from taking to drying after reversal.

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16 mm
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Eliminate Unwanted Glare and Reflection

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The 15mm unit is intended for 8mm and 16mm f/3.5 lenses.

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■ BASS BARGAIN COUNTER: Have you received your copy of that new 52-page Bass Cine Bargaingram No. 234? You must have this book. It is not only a guide to value but an encyclopedia of sound and silent equipment. Latest offerings in guaranteed money-back used but equal to new bargains. Cameras: 100 ft. Cine-Kodak Model B, *f*/6.5 lens, $14.50; Simplex Pockette, *f*/3.5 lens, $32.50; Cine-Kodak Model A, *f*/1.9 lens, $42.50; Filmo 70A, Cooke *f*/3.5 lens, $42.50; Cine-Kodak Model K, *f*/3.5 lens, focusing mount, $45.00; Cine-Kodak Model B, *f*/1.9 lens, $47.50; Bell & Howell Model 121, Cooke *f*/2.7 lens, $65.00; Victor Model 5, fitted with 1" *f*/2.7, 1" Bausch & Lomb Tessar *f*/1.9, 4" Wollensak *f*/4, $124.50. Lenses: 15mm. Wollensak Wide Angle *f*/2.7, fixed focus, $22.50; 1" Wollensak Cine *f*/1.5 Velostigmat, focusing "A" or "C" mount, $32.50; 2" Wollensak Cine telephoto *f*/3.5, "A" or "C" mount, $22.50; 3" Wollensak Cine telephoto *f*/3.5, focusing "A" or "C" mount, $32.50; 3¾" Cooke telephoto "A" or "C" mount, $44.50; 4" Wollensak Cine telephoto *f*/3.5, focusing "A" or "C" mount, $39.50. Projectors: Kodascope Model A, 200 watt bulb, $27.50; Simplex self-contained 16mm. projector, $34.50; Siemens Halske 250 watt variable voltage 16mm. projector, complete, $37.50; 500 watt Automotion self-contained 16mm. projector, $42.50; Bell & Howell reconditioned Model 57 with 400 watt Mazda, complete with case, $52.50; Ampro Model A, 400 watt, complete with case, $65.00; Ampro Model AD, 400 watt bulb complete with case, $65.00. Sound projectors: Victor Animatophone 12A S.O.F. complete with amplifier, $147.50; Bell & Howell Model 138C S.O.F. complete, like new, $285.00; Ampro Model N Senior S.O.F. projector, complete with amplifier, $335.00. 8mm. Handbook of Cinematography, a mine of information, $1.00; Trick Effects with the Cine Camera, a new manual, $1.00; Cine Titling Simplified, $1.00; Exposing Cine Film, $1.00; Idea for Short Films, $1.00. Be sure to send for our new Cine Catalog No. 234. Write: BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. silent library films, in excellent condition, at 20 to 60% discount from list prices; also bargains in moving picture equipment. J. B. HADAWAY, Swampscott, Mass.

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■ GOOD USED EQUIPMENT. CAMERAS: DeVry 35mm. portable with Zeiss *f*/2.7 and Dallmeyer 4" *f*/4.5 and case, $125.00; Cine-Kodak Special (slightly shopworn), $350.00. PROJECTORS: Kodascope A, 300 w., $25.00; DeVry 35mm. super, 1000 w., $50.00; Ampro Model S, S.O.F., 750 w. lamp with 15 watt amplifier (excellent buy), $355.00; Bell & Howell 57, 50 v. lamp, $50.00; Model D. Eastman, 400 w., $32.50. METROPOLITAN MOTION PICTURE CO., 117 Fisher Bldg., Detroit, Mich.

■ 35mm. DeVRY camera, Zeiss, *f*/2.7, case, filter, sunshade, like new, $125.00; complete with DeVry projector, screen, splicer and rewinds, $150.00. Write: EYBERG, 123 W. 97th St., New York City.

■ 8—16mm. CAMERAS, projectors, splicers, titlers, accessories bought, sold, trades accepted. CAMERA-MART, Inc., 70 W. 45th St., New York.

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■ EXPOSURE meters, display samples: General Electric, $16.50; Weston Model 819, with case, $21.50; Mini Photoscop, $13.75. SPICER PHOTO, Beloit, Wisc.

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■ EXCHANGE—OUR HIGH GRADE 16mm. silent subjects will be given for your high grade 16mm. subjects, $1.00 per 400′ reel. Our SOUND ON FILM features and shorts are for rent, exchange and sale. Catalogues available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

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■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY PRESSES, D-50, Meriden, Conn.

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Just a few of the features in

July MOVIE MAKERS

STEREOSCOPY AT HOME—
by Russell C. Holslag, ACL

A complete discussion of stereoscopic work for the amateur photographer. Past experiments are reviewed and simplified plans are given. A fascinating account of what can be done in this field of the future.

PUT THEM IN THE SWIM—
by Edward P. Ellis, ACL

Practical advice on filming water sports. The author offers technical hints and new ideas gleaned from real experience.

DON'T CARVE YOUR SUBJECTS—

A story in pictures that tell how to frame people in the cine camera finder so that the compositions will be pleasant on the screen.

TRAVELING ON FILM—
by H. Donald Spatz

Let your movie camera pay for your vacation costs. Mr. Spatz tells how he did it.

These and numerous other articles for both new movie makers and experienced filmers will appear in July MOVIE MAKERS, in addition to the regular departments.

Watch for July MOVIE MAKERS.

MOVIE MAKERS
420 Lexington Avenue New York, N. Y.

Philly elects At their first regular meeting following the recent second annual banquet, members of the Philadelphia Cinema Club brought to a close the highly successful régime of the group's charter officers and returned in their places new incumbents, as follows: Ripley W. Bugbee, ACL, president; A. L. O. Rasch, vice-president; Horace W. Wilson, secretary treasurer. All are charter members of the club and have been members of its executive council. Screen features of this same gathering were *Trip to Cuba*, by W. D. Coles, and *In The Beginning*, by Dr. C. A. Bowersox, both pictures on 8mm. film.

News of the industry

[Continued from page 297]

the pedestal are always in focus. Further details may be had from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

Handy filter slide The new Cine Filter Slide is a small and conveniently applied accessory that carries five different filters, each of which is ready for instant use when the device is attached to the lens. The accessory is marketed by Photographic Specialties, Inc., 1123 Broadway, New York, and includes a sunshade, which can be attached to the lenses of certain, widely used movie cameras. This sunshade is slotted to take the slide carrying the five filters, which are Panchro Green, Ortho Yellow, Kodachrome haze, light red and medium red. These filters are made of homogeneously colored, imported optical glass, carefully ground and polished for photographic use.

New film cabinet A film storage and indexing cabinet of new design, that harmonizes with the furnishings of the home. is offered by Economy Cabinets, 33 Greene Street. New York, N. Y. Completed in a satin finish, two tone effect, the cabinet, when closed, resembles a book case unit containing a row of bound volumes. The entire front of the cabinet swings outward on a hinge, permitting access to the ten separate compartments, each of which holds one reel. Models are available either for 8mm. or 16mm. reels.

Mogull moves Mogull Bros., a firm with long experience in the retail amateur movie field, has left its former headquarters in the upper Bronx, New York City, and, after June 1, will be established at 68 West 48th Street, Manhattan, near Radio City. The new store will have 10,000 square feet of floor space and will cater to the needs of still shooters as well as movie makers. Complete facilities will include a fully equipped projection room for all sizes of film, studio and sound recording apparatus, meeting rooms for photographic groups and laboratory and dark room installations. There also will be maintained a repair shop, equipped to serve the modern, as well as the older, types of still and movie apparatus. An unusually large film library also will be installed, and there will be a great variety of film subjects, both in silent and sound, which may be rented without red tape. In short, all standard photographic services will be available.

Wonderlite opal A new line of enlarging bulbs, of particular interest to movie makers who wish to enlarge frames and miniature negatives, has been placed on the market by the Wonderlite Company, West Orange, N. J. These new bulbs provide efficient diffusion near the light source, an effect which tends to minimize the reproduction of tiny scratches and similar defects when small originals are enlarged. The Wonderlite opal enlarging bulbs are made of a special bone potash glass, which is said to give the highest quality of diffusion. The lamps may be had in ratings from 60 to 150 watts and, in this range, are all of the same size, this size being comparable to that of a standard fifty watt lamp. Other wattage ratings run to 500, with the same relative compactness. There is also available a special, ten hour, opal flood bulb of extra high intensity, which may be used for dense negatives or for enlarging on contact paper.

Lens labeling It has been reported by a prominent optical manufacturer that photographic lenses of its own and other reputable makes have been cleverly imitated by unscrupulous persons who secure lenses of mediocre quality, remount them and engrave the mount with the name and trademark of a reputable manufacturer. Purchasers of used lenses may avoid this fraud by buying only from dealers of good standing.

New G-E folder The General Electric Company, Schenectady, N. Y., recently has prepared an informative, illustrated folder. entitled *How to Use the General Electric Exposure Meter*. Definite examples and enlarged scale readings are given, and, consequently, this folder is of interest to all movie or still workers.

Film classics in 16mm. Advantageous to students of the cinema is the recent reproduction, in silent 16mm., of many of the historic landmarks of the motion picture. These masterpieces include *Potemkin*, *Waxworks*, René Clair's *Crazy Ray* (in the original French, *Paris qui Dort*) and a number of others. They are offered by Garrison Film Distributors, Inc., 1600 Broadway, New York, N. Y.

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- Tucson: T. Ed. Litt, Cor. Congress & Stone.
  - Martin Drug Co., Congress & Church Sts.

ARKANSAS

- Fort Smith: McCann's, 714 Garrison Ave.
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- Bakersfield: Edward's Camera Exchange, 1609 19th St.
- Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
- Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
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- Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
- Culver City: Rex Film Co., 3802 Main St.
- El Monte: Anderson Photo Service, 304 W. Valley Blvd.
- Fillmore: Ellsworth Electric, 341 Central Ave.
- Fresno: Fresno Camera Exchange, 2037 Merced.
  - Laval Co., Inc., 314 N. Van Ness Ave.
  - Photo Service Co., 1121 Fulton St.
  - Potter Drug Co., 1102 Fulton St.
  - Stillman Drug Co., 2001 Van Ness Blvd.
- Glendale: Glenar Studio, 209 E. Broadway.
  - A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
  - Precision Photo Service, 710 N. Glendale Ave.
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  - Camera Mart, 1652 N. Cahuenga Blvd.
  - Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  - Hollywood Cine Film Distributors, 1431-33 N. Highland Ave.
  - Richter's Photo Service, 7901 Santa Monica Blvd.
  - Thelan's Camera Center, 6731 Hollywood Blvd.
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- Long Beach: May's Camera Shop, 123 E. Fourth St.
  - Ward-Wier Photo Shop, 126 Pine Ave.
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  - Winter, Inc., 529 W. Sixth St.
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  - Vert Camera Store, 5331 Foothill Blvd.
- Palm Springs: Ward's Camera Shop, Box 446.
- Palo Alto: Keeble's, 323 University Ave.
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  - Harold A. Parker Studio, 479 E. Colorado St.
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  - Douglas Osborn, 1207 K St.
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- San Diego: Ace Drug Co., 820 W. Washington St.
  - Bunnell Photo Shop, 1033 Sixth Ave.
  - Eastman Kodak Stores, Inc., 419 Broadway.
  - Frank and Ben News Stand, 1031 - Sixth Ave.
  - Harold E. Lutes, 958 Fifth St.
  - Milow Pharmacy, El Cajon Blvd. at 40th St.
- San Francisco: Camera Shop, 137 Kearny St.
  - Cardinal Pictures. 408 Market St.
  - Duhem Motion Picture Mfg. Co., 135 Hayes St.
  - Eastman Kodak Stores, Inc., 216 Post St.
  - Hirsch & Kaye, 239 Grant Ave.
  - San Francisco Camera Exchange, 88 Third St.
  - Schwabacher-Frey Co., 735 Market St.
  - Sherman, Clay & Co., Kearny and Sutter Sts.
  - T. H. Wilton Co., 11 First St.
- San Jose: Camera Shop, 240 S. First St.
  - Sherman, Clay & Co., 273 S. First St.
  - Webb's Photo Supply Store, 66 S. First St.
  - Wolff's, 94 S. First St.
- San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
- Santa Ana: St. Anne's, 515 N. Main St.
  - Stein's Stationery Store, 307 W. Fourth St.
- Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
  - Camera Shop, Inc., 800 State St.
- Santa Monica: W. W. Martindale, 3rd & Bway.
- South Gate: Hollywoodland Studios, 9320 California Ave.
- Stockton: Logan Studios, 20 N. San Joaquin St.
  - Nathan Reiman, 528 E. Main St.
- Taft: Justus Studio, 212 Fifth St.

COLORADO

- Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
  - Stewart Bros., 17 N. Tejon St.
- Denver: Akin & Bagshaw, Inc., 1425 Williams St.
  - Denver Dry Goods Co., 16th and California Sts.
  - Eastman Kodak Stores, Inc., 626 - 16th St.
  - Haanstad's Camera Shop, 404 - 16th St.
  - Home Movie Sales Agency, 259 S. Corona St.
  - The May Co., 16th & Champa Sts.
  - Mile High Photo Co., 320 - 17th St.
  - Rocky Mountain Booking Co., Symes Bldg.
- Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
- Gunnison: Little Art Studio, 247 N. Main St.
- Montrose: Anderson Drug Co., 418 Main St.
- Pueblo: Camera-Craft Shop, 503 Court St.
- Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

- Bridgeport: Corbit's Studio, 2 Elm St.
  - Fritz & Hawley, Inc., 1030 Main St.
  - Harvey & Lewis Co., 1148 Main St.
- Bristol: Lee E. Paulmann, 252 Main St.
- Danbury: Heim's Music Store, Inc., 221 Main St.
- Hartford: Harrison Harries, 360 Main St.
  - Harvey & Lewis Co., 852 Main St.
  - Hebert Studios, Inc., 55 Allyn St.
  - D. G. Stoughton Co., 255 S. Whitney St.
  - Watkins Bros., Inc., 241 Asylum St.
- Meriden: Broderick & Curtin, 42 E. Main St.
  - Victor M. Schmelzer, Inc., 15 State St.
- Middletown: F. B. Fountain Co., Inc., 483 Main St.
- New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  - Harvey & Lewis Co., 849 Chapel St.
  - Modern Theatre Equipment Corp., 133 Meadow St.
  - Mongillo's, 193 Church St.
  - Yale Cooperative Corp., 300 York St.
- Norwich: Cranston Co., 25-29 Broadway.
- Seymour: Shermer's Photographic Goods, 68 Bank St.
- Stamford: Leon Deran Studio, 32 Park Row.
- Torrington: Flieg & Newbury, 45 Water St.
- Waterbury: Curtis Art Co., 65 W. Main St.
  - Wilhelm, Inc., 139 W. Main St.

DELAWARE

- Wilmington: Butler's, Inc., 415 Market St.
  - Frost Store, 915 Shipley St.
  - Wilmington Camera Shop, Inc., 405 Delaware Ave.
  - Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

- Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
  - Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  - Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
  - Edmonds, Inc., 915 - 15th St.
  - Fuller & d'Albert, Inc., 815 - 10th St., N. W.
  - Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
  - Sommer's Camera Shop, 1410½ New York Ave., N. W.
  - Sun Camera Exchange, 938 F St., N.W.

FLORIDA

- Fort Myers: Heitman-Evans Co., P. O. Box 69.
- Jacksonville: C. H. Brown Co., 118 W. Bay St.
  - Eastman Kodak Stores, Inc.. 129 W. Adams St.
- Miami: Miami Photo Supply Co., 269 E. Flagler St.
  - Tropical Camera Stores, 123 Second St., N. E.
- Orlando: The Central Camera Store, 110 N. Orange Ave.
- Pensacola: Rox Stationery Co., 10 S. Palafox St.
- St. Petersburg: Robison's Camera Shop, 410 Central Ave.
- Tampa: Burgert Bros., Inc., 608 Madison St.
  - The Camera Center, 310 Twiggs St.
  - Tampa Art Co., 516 Tampa St.
  - H. S. Wurtele, P. O. Box 2181.

GEORGIA

- Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
- Valdosta: Ricks Studio.

IDAHO

- Boise: Ballou-Latimer Co., Idaho at 9th St.
  - Williams' Photo Service, 1007 Main St.
- Burley: Walgreen Drug Co., 402 N. Overland.
- Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

- Aurora: Rollins & Rice, Inc., 115 Main St.
- Bloomington: Hawkins Studio, 214 W. Washington St.
- Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
  - Central Camera Co., 230 S. Wabash Ave.
  - Chicago Foto Supply Co., 10609 Wentworth Ave.
  - Almer Coe & Co., 78 E. Jackson Blvd.
    - 18 S. La Salle St.
    - 105 N. Wabash Ave.
  - Eastman Kodak Stores Co., 133 N. Wabash Ave.
  - The Fair, Dept. 93, State, Adams & Dearborn Sts.
  - Marshall Field & Co., Section 59, State & Washington.
  - Ideal Pictures Corp., 28 E. Eighth St.
  - La Roi Movie Shop, Inc., 4660 N. Western Ave.
  - La Salle Camera Co., 133 W. Jackson Blvd.
  - Movie Supply Co., 844 S. Wabash Ave.
  - Norman-Willets Co., 318 W. Washington St.
  - Post Office News Co., 71 W. Monroe St.
  - Seamans, Photo Finisher, 1953 E. 71st St.
  - A. G. Spalding & Bros., 211 S. State St.
  - University of Chicago Bookstore, 5802 Ellis St.
  - Wolk Camera Co., 335 S. Dearborn St.
- Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
- Decatur: Pfile's Camera Shop, 100 E. Prairie St.
- De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
- Evanston: Almer Coe & Co., 1645 Orrington Ave.
  - Hattstrom & Sanders, Inc., 702 Church St.
- Freeport: Emmert Drug Co., 15 W. Stephenson St.
- Galesburg: Illinois Camera Shop, 84 S. Prairie St.
- Moline: Seaholms, 423-15th St.
- Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
- Ottawa: Corbus Drug Co., 709 La Salle St.
- Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
- Rockford: Camera Craft Shoppe, 114 W. State St.
  - Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
- Springfield: Camera Shop, 320 S. 5th St.
- Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

- Evansville: Smith & Butterfield, 310 Main St.
- Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  - ***SUNNY SCHICK***, National Brokers, 407 W. Washington Blvd.
- Frankfort: A. G. Chittick, 206 E. Walnut St.
- Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
- Hammond: The Colonial, 437 State St.
- Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
  - L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  - Wm. H. Block Co., N. Illinois St.
  - W. Stuart Bussey, 17 E. St. Joseph St.
  - Indiana Theatre Magazine & News Shop, 134 W. Washington St.
  - H. Lieber Co., 24 W. Washington St.
- La Fayette: Hinea's, 634 Main St.
- Marion: Movie Shop, 309½ S. Adams St.
- Muncie: Otto Sellers, 402 E. Charles St.
- South Bend: Ault Camera Shops, Inc., 122 S. Main St.
  - 309 S. Michigan St.
  - Schilling's, Inc., 329 S. Lafayette Blvd.
- Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.
  - Snyder Art Store, 21 S. Seventh St.

IOWA

- Burlington: Sutter Drug Co., Third and Jefferson Sts.
- Clinton: Beil Studio & Supply House, 200 S. Second St.
- Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
  - Carl Holmes Co., 1101 W. Fourth St.
- Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
- Dubuque: Eldon Imhoff, 456 N. Booth St.
- Iowa City: Rexall & Kodak Store, 124 E. College St.
- Keokuk: Wilkinson & Co., 422 Main St.
- Mason City: Kayenay Camera Store, 14 First St., S. E.
- Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Lewis Film Service, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's. 359 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Saunder's Photo Shop, 467 Essex St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: New England Cycle & Radio Co., 1006 S. Water St.
Newton Centre: Newton Camera Shop, 9 Union St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's. 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co.. 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Flatbush Camera Exchange, Inc., 931 Flatbush Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc.. 255 Livingston St.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Miller Cine Films, 202 S. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 70 W. 45th St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
HABER & FINK, INC., 16 Warren St.
Harvey's, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
MOGULL BROS., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
PHOTOGRAPHIC FAIR, LTD., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Patchogue: Romeo Sales Service, 187 S. Ocean Ave.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.

Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey Estate, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Edson E. Robinson, Inc., 111-113 Washington St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: *JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE*, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Eastman Kodak Stores, Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Theatre Equipment Co., 315 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.
Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
V. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bournemouth: Osborne Saul, Ltd., 117 Old Christchurch Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Scarborough: John W. Gray, 82 Westborough.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.
Yorkshire: Denton & Co., Ltd., 34-8 Sheffield Rd., Barnsley.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandei ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

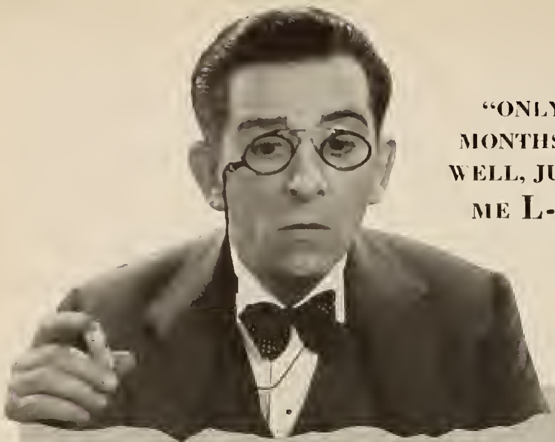
Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

WALES

Cardiff: T. P. Martin, 21 High St.



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with

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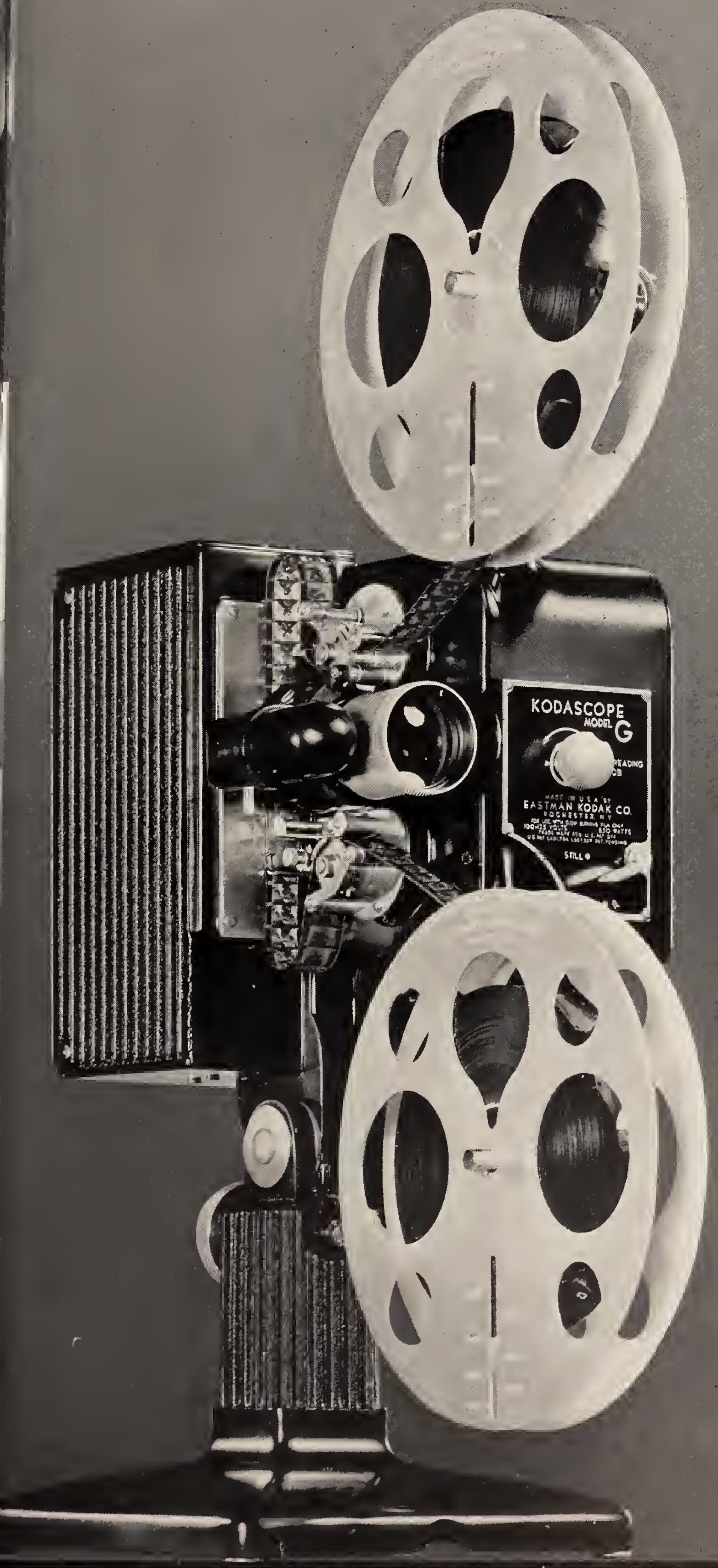
See this new EASTMAN 16mm. Projector...KODASCOPE G...



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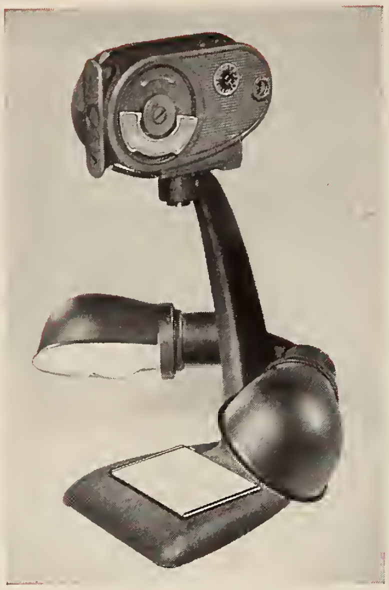

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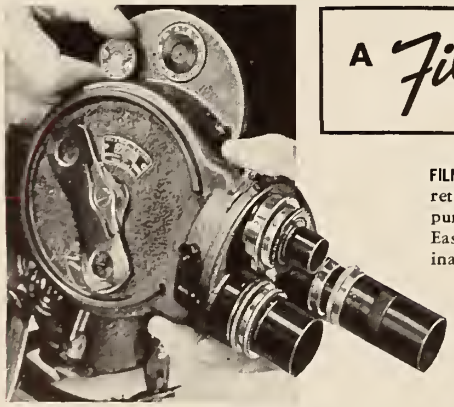
Will you spend the summer where only 32-volt electric current is available? Then take a 32-volt Filmo Projector along for quick previews of your vacation films, and for evening entertainments. Bell & Howell offers 32-volt models in both silent and sound film projectors. These machines can also be operated on 110-volt current, with accessory equipment. Details upon request.

1200-Watt Illumination for Models 130

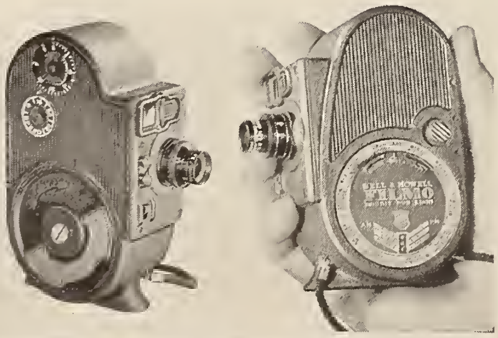
A new 1200-watt 100-volt lamp is now available for Filmo 130 silent and Filmosound 130 Projectors, bringing to owners and purchasers of these powerful machines even greater illumination than the 1000-watt lamp has provided. The 1200-watt lamp marks another great step forward in 16 mm. projection.

A *Filmo* CAMERA TO DO EACH JOB BEST



FILMO 70-D. Master of 16 mm. personal movie cameras. Three-lens turret head makes instantly available your choice of lenses for every purpose, from telephoto to wide angle. Seven speeds from 8 to 64. Easy to use, yet includes every feature needed by the most discriminating amateur. With Taylor-Hobson Cooke F 2.7 lens, $192.

FILMO 121. Quick magazine-loading 16 mm. camera. Partially exposed film interchanged at will. T-H Cooke F 2.7 lens. Pocket size. Two speeds and single-frame exposures, $85.



FILMO DOUBLE 8 CAMERAS. All offer four speeds and single-frame exposure device, instant lens interchangeability, viewfinder masks matching fields of telephoto lenses, and easy loading—film almost drops into place. Filmo 134-G (left above), with F 3.5 lens, $55. Filmo 134-E, streamlined, with Taylor-Hobson F 2.5 lens and automatically reset film footage indicator, $80. Either model with speeds 16 to 64, $5 additional.

Scene from Ursula Parrott's great novel *There's Always Tomorrow*, now made into a top-notch movie starring Robert Taylor, Frank Morgan, Binnie Barnes, Alan Hale, Lois Wilson. Available in 16 mm. through Bell & Howell Library exclusively.

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Altogether, this splendid series includes 27 feature pictures and 50 shorts. The features star such Hollywood names as Edward Arnold, Lee Tracy, Robert Taylor, Victor McLaglen, Edward Everett Horton, Robert Young, Ruth Etting, and Gloria Stuart.

Interesting short subjects include such offerings as *Going Places with Lowell Thomas*, *Stranger Than Fiction*, etc. Dynamic commentators such as Alois Havrilla, Jimmy Wallington, and others enliven these shorts and make them really outstanding in entertainment value.

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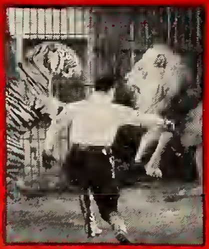

Left—A thrilling scene from *The Big Cage* starring Clyde Beatty and his huge cats.

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BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1938

25c

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The enjoyment you receive from your summer filming will continue far into the winter months if you take them with Gevaert 16mm Films. Travel, play, educational—no matter what you choose to shoot, the result will be "Theatre Quality" movies. Some like Gevaert 16mm Reversal Films which are processed by Gevaert laboratories, others such as the advanced worker prefer to perform the entire operation from filming to finishing. Either movie maker will find the exact film to suit his needs and contribute towards making his Perfect Movies easily.

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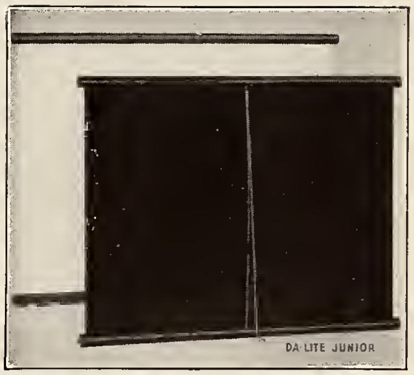

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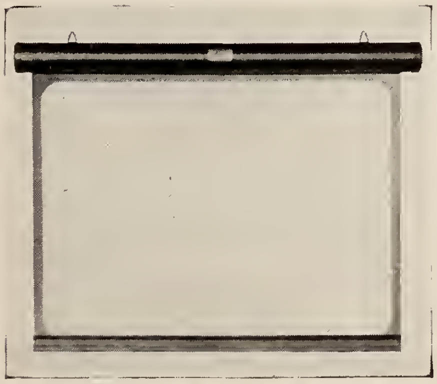

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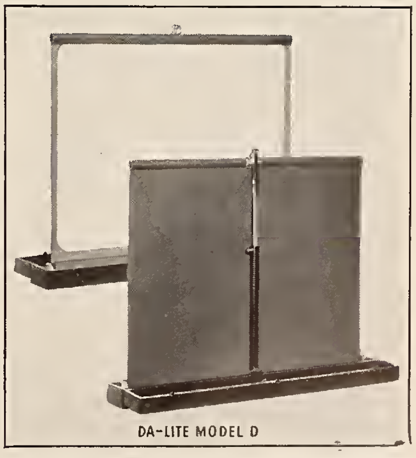

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MOVIE MAKERS

Paul Wolff from Black Star

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under Act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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■ A motorcycle rally, in which 2500 riders take part, provides the spectacular subject matter for *Motorcycling on Parade*, a one reel silent film produced by the Goodyear Tire and Rubber Company. Pictured near Shawano, Wisc., many motorcycle clubs parade in colorful formations, engage in thrilling races and contests and speed up the dangerous hill climb which is reported to be especially breath taking. This picture is available either on 16mm. or 35mm. film.

■ *Farther, Faster and Safer*, a three reel sound subject, illustrates modern speed in transportation, by high powered autos, streamlined trains and deluxe airplanes. Contrasting the early modes of travel with those of today, this film features scenes of the *Yankee Clipper* and includes beautiful views taken from the air during a transcontinental plane flight. Prints of this production may be borrowed in either 16mm. or 35mm. sizes.

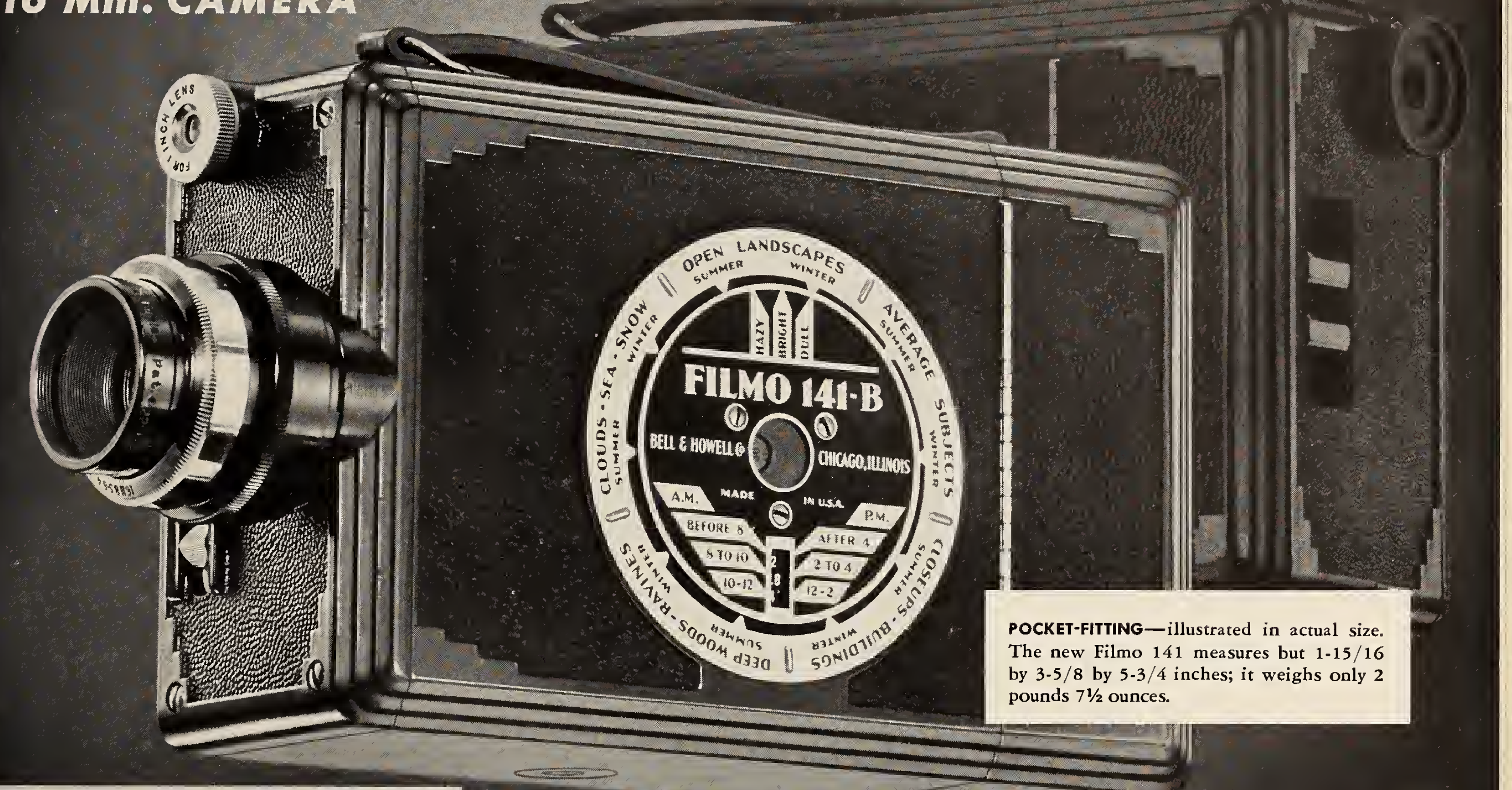
■ The flash of flames, the boom of explosions, the scream of fire sirens are the terrifying effects used to illustrate the latest methods of automatic fire protection, as pictured in the production recently released by the Rockwood Sprinkler Company. A 16mm. sound film, *Modern Magic in Fire Protection* features the results of research in the scientific detection, control and extinguishing of fires which occur in large industrial plants. It is available for group screenings only.

■ Presenting the beauties, the historic interest and the lovely scenery of the city of Washington, D. C., *There's Only One* is a sound film available in both the 16mm. and the 35mm. size. Scored with a symphony orchestra, this informative one reel travelog pictures the principal points of attraction in the capital city. It is reviewed through the courtesy of Douglas D. Rothacker.

ANNOUNCING...

NEW FILMO 141

MAGAZINE-LOADING 16 Mm. CAMERA



POCKET-FITTING—illustrated in actual size. The new Filmo 141 measures but 1-15/16 by 3-5/8 by 5-3/4 inches; it weighs only 2 pounds 7½ ounces.

WITH MANY NEW FEATURES

OPTIONAL SPECIAL-PURPOSE EQUIPMENT. The Filmo 141 lens is instantly interchangeable with extra special-purpose lenses—speed, wide-angle, and telephoto. Interchangeable viewfinder objectives are available to match the finder field to seven lens focal lengths. Convenient brown cowhide carrying case which accommodates camera, extra lenses, and extra film magazines is also available.

THIS newest Bell & Howell precision camera combines surprising simplicity with unusual versatility. Easy to use . . . easy to load—Filmo 141 is a camera worthy of the advanced movie-maker's preference. You can change from one type of film to another any time, anywhere, without fogging a single frame! A special catch automatically opens and closes the magazine shutter over the film aperture when inserting or removing the film cartridge. In addition, a dial indicator on the magazine, visible both in and out of the camera, registers the footage of unexposed film.

The original B & H "what you see, you get" viewfinder is perpetuated in this new Model 141 in a refined form, incorporating an important new feature, "Projected Area." This viewfinder permits no change of field if your eye moves from the center of the eyepiece. It gives a greater magnification of the image. It sharply defines the edges of the field of view. Extraneous light is excluded, and elements are protected from dirt and damage because this finder is built into the camera. The front element unscrews for interchange to match seven lens focal lengths.

• • •

INSTANT LOADING. *Just open the hinged door, insert film magazine, snap the door shut, and your Filmo 141 is loaded, ready to shoot. Interchange film at any time . . . a device built into the camera automatically operates the magazine shutter when loading and unloading to prevent fogging even a single frame of film. Filmo 141 uses the standard Kodak 50-foot 16 mm. film magazines, universally obtainable.*

FOUR OPERATING SPEEDS—your choice of two speed ranges: 8, 16, 24, and 32, or 16, 32, 48, and 64 frames per second—afford a valuable variety of intermediate speeds in addition to either slow-motion or half speed.

SINGLE-FRAME EXPOSURE device permits interesting animation work of all kinds.

Filmo 141 employs the same lens mount as the professionally-versatile Filmo 70 Cameras, facilitating the interchange of lenses. Built-in B & H exposure calculator gives detailed coverage of every outdoor daylight photographic condition. Permanently correct alignment of mechanical and optical components is assured by the rugged die-cast aluminum-alloy housing. Modern in design, with inset panels of hard rubber in pin seal leather embossing and with chromium fittings, Filmo 141 is as attractive as it is efficient.

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Closeups—What filmers are doing

Color footage picturing the Furness Line run from New York to Bermuda comes a dime a dozen around League headquarters, so deservedly popular is the cruise and so photographically brilliant are the islands. But J. Alasdair Fraser, ACL, a blithe and brawny young Scotsman from Montreal, gave us recently a new version of the old Bermuda story. First off, he sailed from his home city up the St. Lawrence; secondly, he went down to Hamilton on the white hulled *Lady Somers,* of Canadian National Steamships; thirdly, he caught a nice sequence of Bermuda's modest little railroad, which no one else ever thought to picture. And fourthly, but best of all, he returned to the mainland via the thrilling Bermuda plane service. If you want some color footage your friends will never tire of, just take our tip and fly one way!

Four 400 foot reels of 16mm. film, in both monochrome and color, have been lost by Robert P. Kehoe, ACL, of 1 East 42nd Street, New York City. All of the footage was of skiing, with the film cans labeled approximately as follows: *Club Picture No. 2; Catskills and Tuckerman's; Lake Placid—Durrance; Phoenicia 1936.* Mr. Kehoe, who may be reached at the address above, has offered a reasonable reward for the return of the films.

In Washington, D. C., amateur photographers, both "still" and cine, recently have been given carte blanche by U. S. Secretary of the Interior Ickes to take pictures where and when they please in areas in and around the capital city which are under the jurisdiction of the National Park Service. This ruling, which includes the free use of tripods, was won through the efforts of Joseph H. Gawler, ACL, president of the Washington 8mm. Movie Club. The permission does not apply to pictures made on the grounds of the Capitol Building, which are under the regulation of the Capitol police. Here, amateur filmers are free to use hand held cameras, but tripods will be allowed only by special permit.

Now that our vicepresident is a few thousand miles away in Europe, we feel a bit safer in telling you of *Dabblin' In Moods,* that uproarious short reel of good natured kidding of John V. Hansen, ACL. Compiled by Marshall Faber, ACL, a fellow member with Mr. Hansen of the Washington, D. C., movie club, the film is an amusing impersonation of the Hansen cine manner. but with results entirely different from those of the famous original. *Mood Indigo* croons a title, to be followed by a deep blue underexposure. *Mood Pastel* claims its running mate, to give way to nearly blank overexposure. *The Mood Inverted* piques your interest, then discloses a debacle of scenes spliced wrong side up. *The Mood Dynamic* promises a masterpiece, only to perpetrate as dizzy and delirious a sequence of "pans" and tilts as ever struck a silver screen. The first definite burlesque of a distinctive cine style, *Dabblin' In Moods* strikes us both as a lot of fun and some sort of milepost in the progress of amateur movies.

Amateur Cinema League
PLANNING
TAKING

James W. Moore, ACL

ACL booth at International Photographic Exposition held recently in New York City

Naturally, we don't expect this from everybody, or it wouldn't be half so much fun—but you can take our word for it that Thomas W. Bennett, ACL, is the kind of League member we sure enjoy having on the rolls! No sooner did he get his membership card than, in a burst of real Southern courtliness, he sent off to Headquarters a tremendous crate of tree ripened Valencia oranges. Scarcely had the boys and girls finished these, when there arrived what Mr. Bennett called a "small" box of Persian limes, accompanied by a jovial promise of, probably, a freight car full of sun ripened pineapples. We don't like to start anything, but those oranges—which came from the Breezy Point Groves, in Babson Park, *Florida*—were sure the sweetest, most juicy fruit the League staff has received, ah-h, so far.

His title, *The Perils of Paul,* gives you something of an idea of the gripping little drama initiated by Francis M. Hirst, ACL, of Philadelphia, Pa.. in about fifty feet of pleasing 8mm. color. Two youngsters are seen strolling aimlessly along the tracks, one catches his foot in the frog of a switch, the fast express is roaring toward his destruction, his pal tries vainly to help, the train speeds closer and—the film ends! *Continued in next contest* says the closing title, in familiar serial fashion. It was good enough to win Mr. Hirst a prize in a late contest of his Philadelphia club. And plenty good enough to make us demand the next installment!

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Mood for movies

MOVIE making is less serious than matrimony—a state not to be approached frivolously—but it is entitled to as decent treatment as most people give to their golf. The Scottish game has, however, a certain automatic factor to hold the attention of its devotees, because it is engaged in by them on a fixed terrain, an area set apart for a special purpose, and generally situated so far from the golfer's ordinary haunts that reaching it requires a real break with the day's work.

One can film almost anywhere. Fast lenses and supersensitive emulsions make it possible to film at any time. These are great conveniences, but they are equally great mental handicaps, because they encourage us to film casually, and that means, all too often, to film poorly. The results may make increased profits for the amateur movie industry, but they sometimes bear down unduly on our audiences that can get no conceivable dividend out of the whole procedure, unless they look at movies that have some pretense to interest.

Of course, everybody makes casual pictures. To do so is to savor one of the best things in cinematography. Because casual pictures can be made, and should be made on many occasions, we ought not, however, to conclude that all filming can be casual, and that we can press the starting button much as we light a cigarette. Good movies come from effort, just as do good golf scores, or good poems, if you prefer. A great part of this effort is made actually before filming begins, because it lies in the frame of mind, the planned devotion of definite time, the mental preparation we make.

Whether you make movies at home or while traveling, you are communicating your thoughts to others, quite as definitely as if you were writing a letter or telling a story. The letter may be only a brief scrawl, and the anecdote may be just a sentence or two—which is the equivalent of casual filming. But you frequently make way, in the day's routine, for a long and carefully thought out written communication, and sometimes you plan in considerable detail what you will say to the annual reunion of your college class. You try consciously to place yourself in a mood that will bring from your mind the things you want to write or to which you would give voice. Filming is entitled to equal consideration. It is easy to overlook this, because its expression is a kind of delayed action, which does not complete itself until the projection, days or weeks later.

To reserve an afternoon, load the camera, hunt out the tripod and other things and to fare forth, cumbered like the old fashioned scissors grinder, is not all of getting ready for a good movie. The mind must make its adjustments; it must turn to thoughts of cinematography—and much more important—it must get rid of other concerns. If family or friends are coming along, they must subordinate themselves, as well mannered persons do, when they walk around the golf course with you, while you play it. This is not the time for your wife to ask you to solve the problem of Junior's bad school work, nor for Cousin John to discuss his new business venture, in which he hopes to have your aid. Now is the time when an "f number" is more important than the fate of kings. For the moment, you are Merlyn, making high magic, and whoever would distract you faces destruction.

This is the mood for movies. If you learn how to capture it, you have won the first essential of fine films.

William M. Rittase from Black Star

Dr. Paul Wolff from Black Star

- When wind gives life to a field of grain, or picks up sand at the seashore in patterns of motion, cameramen will find handsome and appropriate cine material. Wind everywhere is an ally of amateur movie makers.

FITTING FILM TO PURPOSE

A discussion of different emulsions and what each of them will accomplish

JACKSON M. HACKETT

WHEN one has had a little experience in amateur filming, it is not difficult to decide which of the basic types of black and white film he would prefer to use for a particular movie making venture. But, to the man who has just bought his movie camera, the choice of a film may not be so simple.

There is the factor of price. Nobody wants to pay more than is necessary for anything, yet it might seem logical to conclude that the best film would be the most expensive one. Generally speaking, the fastest black and white films—those that permit one to make movies under the poorest conditions of lighting—are the most expensive. Increased film speed is an obvious advantage, but, on the other hand, the fastest films are not required for shooting outdoors on a sunny summer afternoon. The value of the extra speed is wasted, and, in fact, the inexperienced cameraman must guard carefully against overexposure when working with this film outdoors.

This brings us to a factor more important than that of price—the purpose for which the film is to be used. This factor should be the primary guide in selecting a film, and, after it has been determined, the common sense procedure is to buy the best film one can afford for the purpose. Thus, one can use the large range of films on the market in the most effective way that his pocketbook allows, and, with the slimmest of pocketbooks, it is always possible to make a relatively wise choice.

Nor is this consideration of so obvious a method of proceeding as valueless to the experienced amateur movie maker as it might appear. About the technique of such things as movie making, we human beings are inclined to be somewhat superstitious. A movie maker who has been secretly surprised and delighted at the results that he got with one particular type of film is likely to "swear by it" and to use it for any filming purpose, regardless of whether it is suitable or not. So the experienced cameraman, as well as the newest recruit, may be benefited by reviewing the qualities of the basic types of cine films.

Of these, the most inexpensive is the ordinary positive type film which is processed by the reversal method. It is frequently termed color blind and may be called "semi chromatic", "semi orthochromatic" or other words or phrases coined to express its inability to record a large section of the color scale.

Its low overall sensitivity makes this type of film relatively slow, and it requires from one to two stops more exposure than films of the second basic type. In general, it is suitable only for outdoor shooting in sunlight. The relative speed of this type of film, however, is due somewhat to the particular processing which it receives, and in all cases the exposure directions of the manufacturer must be followed carefully.

The color sensitivity of positive type films is limited largely to the blue end of the spectrum, and this film is practically insensitive to all other colors. For this reason, it is unsuited for use with any kind of filter. For instance, a yellow filter, which is commonly used with orthochromatic and panchromatic films, cuts down the amount of blue light, allowing a relatively larger amount of the light of other colors to affect the film. But, in the case of the positive type of film, this filter would simply lessen the amount of the only kind of light to which its emulsion is sensitive. The net result of the filter would be only to reduce the exposure, just as if the diaphragm were closed down somewhat. Filters of other colors, which hold back light that is not blue, also do little else than to cut down the exposure to a marked degree. The slight benefits which might accrue from the use of filters with film of this type are more than offset by the decrease in exposure. The use of filters of any color with this kind of film is not recommended.

Since this film is sensitive entirely to blue light and since no filters can be used, it is likely to produce bright white skies on the screen. Fortunately, there is one way in which it is possible to darken the sky under certain lighting conditions. Polarizing material has the property of making skies appear less white on the screen. The effect of darkening is most pronounced if the sunlight is coming from the side, at right angles to the axis of the lens; it is lessened when the sun is either further to the front of the camera or behind it. At its best, the sky effect is very much like that obtainable with panchromatic film and a red filter.

A polarizing filter reduces the light to some degree, and it is most suitable for use with positive type emulsions when the sunlight is fairly strong. The same effect may be obtained with a polarizing screen and any other film emulsion. Its special importance in connection with positive type film is that it provides the only means of darkening the sky and eliminating a glaring area of white on the screen. It does not produce a better color rendition in other respects.

There has not yet been placed on the market a positive type film that incorporates an anti halation backing to prevent light from spilling over from the white areas in a scene. Because of this fact, in scenes made with this type of film, there is likelihood that a halo will appear around white areas of the picture. For example, a man wearing a white linen suit may appear on the screen to be surrounded by a shimmering band of light.

Since this film has a limited range of color sensitivity, nearly all of the colors except white and blue will appear relatively dark on the screen, the reds being reproduced practically as black. This low sensitiv-

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Warner Bros.

"The Adventures of Robin Hood" offers ideas in color work

CRITICAL FOCUSING

Current theatrical pictures reviewed for movie makers

"The Adventures of Robin Hood" WARNER BROTHERS. *Color and action:* This absorbing presentation of the escapades of the hero of Sherwood Forest should end insinuations that color in motion pictures necessarily hampers action, the essence of the cinema. It is difficult to see how there could be more freedom of action or of camera handling than in this Technicolor film, which in many respects recalls the swift pace of the "Western" of silent days. Action is inherent in this medieval tale of adventure and fighting in forest, highway, donjon and royal court, and this quality is not denied to the story in its latest cinema version.

Color technique: There are no static tableaux in the picture, but there are sequences of exemplary composition in color, such as the feast for the nobles, near the opening of the film, the dueling on the stairway, horsemen galloping through a stream, framed in trees, and the archery contest. The forest scenes are especially interesting to amateur movie makers, for director and cameraman did not hesitate to make use of decorative shadows, such as patterns cast by light through the leaves. Upward angles are used frequently to frame foreground action against the blue backdrop of sky.

Night scenes: It is quite apparent that Hollywood has methods of producing the effect of color scenes at night differing from those commonly used by movie makers. Night shots in this picture have a more realistic quality of darkness than that produced by filming a daylight scene with Type A Kodachrome and underexposing somewhat, and the result is less blue in tone. In a notable night sequence, Robin Hood climbs the castle wall to visit Maid Marian, and here, in spite of the fact that the castle wall is almost black at night and that Robin Hood is wearing a dark cloak, there is a subtle distinction in the shades that makes the action clear. Flaming torches ornament the night scenes, and the numerous forays at night are clear, yet beautifully nocturnal in quality.

Cinematics: In a sequence of sword play, the duelers pass out of camera range for a moment, but their shadows on one of the huge, round columns of the castle continue the action until they enter the scene from the opposite side. The final shot of the picture is of the great doors of the castle closing before the camera, providing a type of conclusion familiar enough to amateur movie makers.

"Life Dances On" A. F. E. CORP. *Story idea:* Released in France with the title, *Un Carnet de Bal*, the mechanism of the plot of this picture is an old dance program. When her husband dies, the heroine discovers the program of her first ball, and she decides to travel into her past to find each of the men whose names are there. She seeks these men who loved her, in an effort to capture the romance of her youth. What she finds furnishes a series of episodes, loosely tied together, and each distinctively directed and photographed. So, in the larger framework, here are a number of playlets, most of which are within the scope of the amateur.

Cinematics: In the introductory section, relatively simple cinematography recaptures the elusive quality of memory. As the heroine lies tossing in her bed, double exposed on the curtains beyond, and presented as her memory colors them, are the lines of dancers at her first ball. The girls are in sweeping crinoline and the boys in faultless evening dress as the couples waltz past. Subtly, one learns that reality was far different.

Angles: When the protagonist discovers the boy who was to be a brilliant surgeon and finds him an embittered failure, suffering from epilepsy, the madness which controls him is interpreted by an effective series of angle shots. The camera is tilted sidewise as well as upward and downward. An unusually good document for amateur study, this section of the film includes nothing the home photoplay maker could not essay, except possibly the harsh pattern of sound.

"Jezebel" WARNER BROTHERS. *Traveling shots:* At night, a procession of carts and wagons carry the yellow fever victims away from plague stricken New Orleans that has exiled them to protect the rest of the citizens. The camera accompanies the procession, first following it and then the wagon that bears the hero and heroine. The moving camera heightens the somber effect, and the flaming barrels, placed at each corner to combat the plague, make a pattern in motion because of the shifting viewpoint.

"Her Jungle Love" PARAMOUNT. *Models:* If you can sit through the hokum of this impossible concoction, you will be rewarded somewhat by a sequence of an eruption of a vol-

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TRY FLYING FOR COLOR

Highly original effects can be filmed in the air

JASON YOUNG

WHEN you take to the air, searching for new cine thrills, you will find movie making opportunities that you never dreamed existed, and, from that first trip on, you will be "sold" on air filming.

I remember one trip my partner and I made last summer over the north country. We took off at Fairbanks, Alaska, in a five place Bellanca, flying east to Dawson on the Yukon to connect with an upriver steamer. The day was ideal for flying. The sun was balmy, although the wing temperature read thirty two degrees, and huge cloud puffs drifted lazily along. I was sitting beside a north window, with my movie camera within easy reach, and I was taking an occasional color shot of the oddly shaped pools which passed beneath us at better than two miles a minute.

When we struck hilly country, the air grew bumpy, and gobs of clouds seemed to pour past our wings, completely obliterating the ground beneath us. On one cloud, I noticed the shadow of our plane—completely surrounded by a most colorful rainbow! I could hardly believe my eyes. Instantly, I made a still shot of the shadow rainbow effect and, when another cloud zoomed into sight, I took a color movie sequence of the peculiar formation, allowing the last shot of the circular rainbow to fade out in the mist through which we next passed. This chance shot in color has become one of my most treasured air views. A camera kept always in readiness made it possible.

Handling continuity for an air film should present no major difficulties. On your initial flight, try a "wings over your city" piece, depicting bright spots in the home town as seen from the air. "Barnstormers" and local pilots, anxious to increase their flying time for a few dollars, often will take weekenders up for a ten or fifteen minute flight.

Select a sunny day when the blue sky is broken with fluffy clouds. Open with an angle closeup of the airport sign, following with a long shot of the field and hangars. Then make studies of details. Take your camera inside of a hangar, if officials permit, and frame the next scene through the open end as a plane is wheeled out on the field. Show a mechanic refueling, tinkering, propeller spinning.

Take a long shot of the plane, which might be opened by having the pilot stand with his back to the lens and then walk away from the camera to reveal the scene. In the succeeding shots, he adjusts his goggles, makes a last minute inspection, climbs into the plane and taxies down to the end of the field.

If your ship is of the open type, be sure to obtain a between the wings shot of the takeoff. A rough surfaced landing field may mean bumpy scenes, but these will add to the naturalness of the effect, particularly if the camera motor is left running until the wheels leave the ground and the flight grows smooth.

Tail shots and a fleeting glimpse of the airport buildings may be succeeded by nearly vertical views as your plane gains altitude. If the shadow of the plane falls on the ground within the field encompassed by the lens, your scenes will take on added interest. This ground shadow will remain the same size regardless of altitude, but the shadow becomes less distinct as the plane rises; hence, this sequence should be taken as early as possible.

Shooting color from the air does not necessarily demand flat lighting, but the sun should be well overhead so as to cast a minimum of shadows, especially among city buildings. If the sun is too low, the dark, sprawling shadows will give an undertimed effect, which may be very desirable for certain shots.

Always try to frame your shots between the wings, or to include some part of the body of the plane in the view, to give the picture a foreground. Another suggestion is to do all of your shooting from one side of the ship. If you shift occasionally to the opposite side, consecutive scenes will show passage of scenery in a reverse direction.

Obviously, it is impractical to set up a tripod in the cockpit, so that most filming will have to be done with a hand held camera. If the body of the plane has considerable vibration, it is not advisable to rest the camera on the plane for support. Surprisingly "jitter free" shots may be secured by holding the camera firmly, since the forward motion of the plane will tend to offset any slight movement on the part of the cameraman. A leash strapped to wrist and camera will prevent accidentally dropping the equipment.

Shooting from a cabin type plane is air filming de luxe, but, in spite of the travel comfort, this type of filming really has some disadvantages. The cameraman must make certain, beforehand, that the window beside his seat is spotlessly clean on both sides; a streaked window will ruin his shots. Then, too, sunlight falling on the window will cause bad reflections, resulting in splotchy shooting, so that it is usually a good idea to inquire first about the general direction of plane travel and to sit on the side opposite the sun. Some amateurs prefer to do their shooting from the rear of the plane, where wings do not interfere with ground scenes, but, of course, this depends upon personal tastes. I like the effect of depth given by a foreground obtained by including part of the plane in the picture.

In filming ground views, particularly green or brown areas, under early morning or late

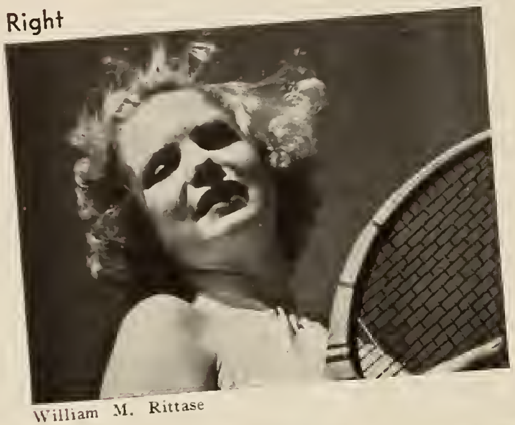
[Continued on page 355]

Get a shot of the propeller spinning before the takeoff

Odie Monahan from R. I. Nesmith and Associates

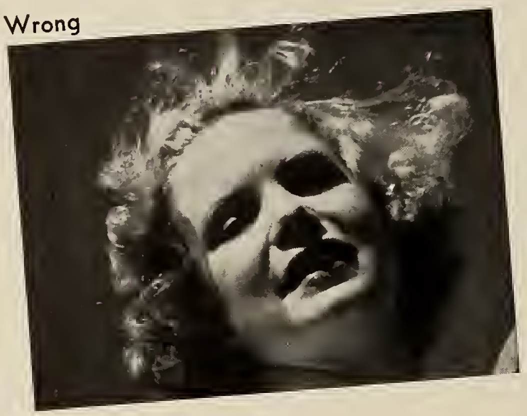
DON'T CARVE YOUR SUBJECTS

Right



William M. Rittase

Wrong



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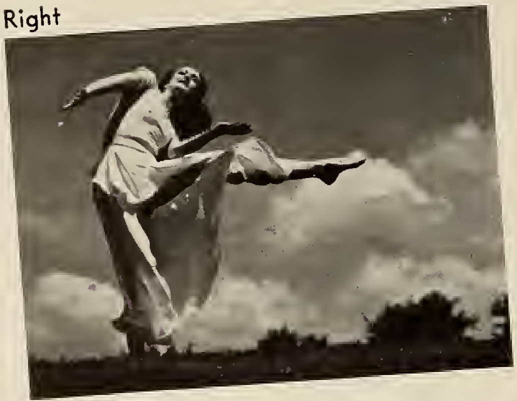
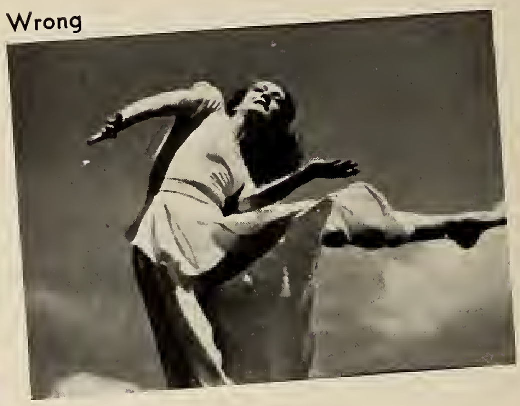


Lionel Green

Wrong



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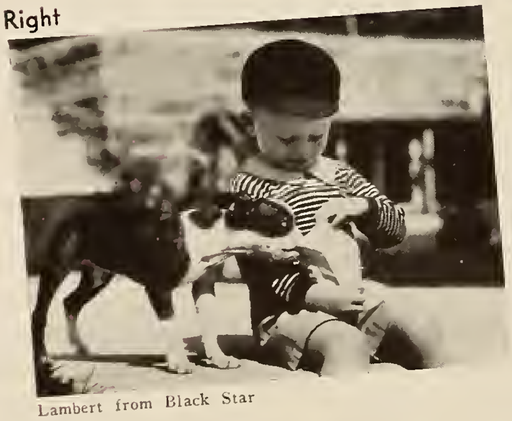
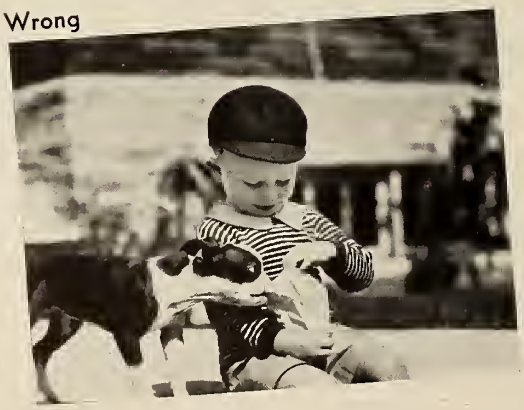
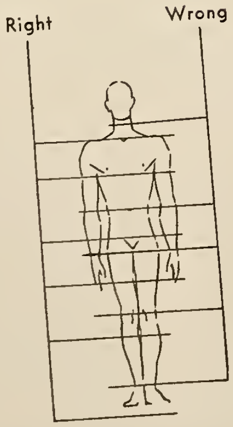


Lambert from Black Star

Wrong





When you frame a movie scene in the camera finder, you will get a happier composition if you do not cut your subjects at joints, as you would carve a turkey. If you neatly behead a pretty girl, sever a dancer's leg at the knee or crop the feet off a dog, you will give the picture an uneasy, surgical quality.

This dilemma can be avoided by a slight change in camera viewpoint; sometimes one can get better composition by moving closer, and, in other cases, it is necessary to step further back. The manikin at the left illustrates the right and the wrong places at which to cut a figure with the bottom frame line.

Of course, people move, but, if the scene starts with a pleasant arrangement, the effect will be registered with the audience, and, during active movement, temporary bad composition is unnoticed.

TRAVELING ON FILM

How a vacation can make still others possible

H. DONALD SPATZ

DO travel folders make you sigh sorrowfully, wishing that you, too, could pack your belongings and sail away to the four corners of the globe? Does the clang of a locomotive's bell or the deep throated roar of a liner's whistle fill you with the urge to go places—an urge rather too expensive to satisfy? Maybe I can help you!

I have just returned from a marvelous trip to Puerto Rico and the Virgin Islands—a trip financed with the proceeds of a tour through the New England States which I made last summer. And next summer I expect to visit Mexico with the returns from this year's vacation. How do I engineer this piece of travel magic? Let me explain.

When I took my New England trip, I recorded it, not only in note books full of data, but also in two thousand feet of black and white film. I came home, edited and titled the film, prepared an entertaining talk about my trip and then, working in my leisure time, began a steady and unrelenting attack upon churches, schools, women's clubs, civic clubs and other organizations which I thought might be interested in hearing my lecture and seeing my pictures.

To be brief, I met with success and secured enough engagements to pay the expenses of the trip and to leave a little profit besides. It cost me nothing to see New England from stem to stern, and it opened a new and fascinating field to me —amateur travel lecturing. My southern cruise this past summer was the best vacation that I have ever had. I made all my pictures in color, and in a few months every cent it cost me will be repaid, together with a nice slice of the cost of next year's trip to Mexico.

You may wonder how you can get lecture engagements, for you are an amateur and have no manager. Be your own manager! Tackle your own church and clubs first. Then ask your friends to use their influence with their churches, and so on. Throw in a line everywhere that you think you have a chance. Even the smaller towns have a couple of churches, a women's club, some civic clubs and a couple of schools.

Then, after you have exhausted the local possibilities, spread to the small surrounding towns. Folks in the outskirts don't have the opportunity to hear the professional lecturers, as do people in the big cities, so they will appreciate an amateur all the more. I have found the small towns my biggest field. But I tackle any organization, for the worst that they can do is to turn me down.

If you are an amateur, you must ask amateur prices. The first year, I never asked more than twenty five dollars, usually less. Most churches simply can't afford more than ten or fifteen dollars, so why demand more? This year, I am asking (and getting) a little more from social clubs. A reputation gives you that right, and, with a good lecture year after year, you will soon have a reputation.

In the case of some churches, I am asked to accept the silver offering (or a percentage of it) in lieu of a flat fee. I never object to this. I merely try to give a superlative lecture, and the offering is usually more than satisfactory.

Of course, the presentation of the program, both lecture and pictures, requires some thought and care. First of all, your pictures must be good. They must be well sequenced, steady and free from swooping "pans," especially if you hope to come back year after year to the same place. Secondly, your talk must be informative and should be offered with enthusiasm if you don't want your audience to fall asleep or walk out. I always give the lecture first and then show the pictures with very little comment. I strive to present the preliminary lecture in an informal, friendly way, as if I am addressing each listener individually. I never talk too long. I try to stop while the audience is still waiting for more.

While traveling, I always dig up information about the people, their habits, their customs, rather than statistics about the yearly rainfall of the country and the like. I talked to the natives of Puerto Rico, for example, pumping them for stories and information, rather than poking around to find out how many tons of Irish potatoes

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You need not go far to find material for cine lectures

W. W. Champion, ACL

BEACH HOLIDAY

The plan behind a film that won honors on 8mm.

RAYMOND O'CONNELL, ACL

It WAS a Sunday afternoon, bright with the warm sun of summer. At the amusement beach, flags were flying, roller coasters were dashing on their mad course and the midway was a mass of color. There was activity everywhere. Dancing girls lured the curious and eager with samples of their art. In a side show, fire eaters and sword swallowers strove to fulfill the raucous promises of the tireless barker. While the crowd roared with laughter, a weight man guessed, to a pound, the "tonnage" of the fat lady. A little fellow swung a big hammer, rang the bell and proudly took the proffered cigar. I was amazed at the photographic possibilities before me.

But I took no pictures. I was at the beach that day simply to plan on future filming, for we had decided, at last, to make that often discussed film of our friends and ourselves, which we hoped might be of interest to all comers. The beach, vivid with color and filled with human interest, seemed to be the ideal locale. I went on taking notes for future sequences in our scenario.

8mm. scenes by Raymond O'Connell, ACL

Beach
Holiday

Frames from 8mm. Kodachrome reel filmed by author

Leaving the midway and concessions, I proceeded to the swimming pool. Before me was an announcement of the day's program, which offered fancy and high diving, swimming races and a vaudeville program on an outdoor stage. I spent part of the afternoon watching the diving stunts and vaudeville, adding notes on camera angles and subjects of interest. "Get some diving shots from the high diving tower, looking down, others from balconies with the aid of a telephoto lens," was the sort of thing I wrote.

Days later, with these jottings before me, I listed, in scenario form, the scenes that I planned to take. *Beach Holiday* became the lead title, with *A Cool Retreat in a Land of Amusements*, the sub lead. Basing my story on what I thought my friends would do on a day long beach holiday, I proceeded with the following continuity.

The picture, made on 8mm. Kodachrome, opens with a scene of a bedroom, where husband and wife are asleep in twin beds. The alarm clock awakens them, and they are seen getting up and taking their morning exercises. The husband starts an exercise that simulates a swimming stroke. He stops, snaps his fingers, turns to his wife and says (title), *"Let's go swimming."* The wife, who indicates that she likes the idea, goes to the dresser and takes out two swimming suits.

There is then a short sequence of the husband calling his friends on the telephone. Talking over the 'phone, in a closeup, he says (title), *"Dixie, how would you and Elliot like to go swimming?"* The scene shifts to Dixie talking at the 'phone and cuts to her answering title, *"Wonderful, I will ask Mickey, Sally, George and Fred."* The scene returns to the husband, talking at the telephone, and fades out.

The next sequence opens on the husband washing dishes at the kitchen sink. The camera slowly tilts down from the view of him to a closeup of a lunch basket, packed for the picnic and resting, open, on a table. At the end of the tilt, the lunch basket, with its top upright, completely fills the frame. In the next scene, made from the same angle, the lunch basket also fills the frame, so that the division point between the two shots is almost indistinguishable. The camera then tilts up, but this time it reveals a scene of the beach, with bathers active in the background. In the foreground, the husband and wife are playing beach ball with their friends. This gave us a pleasant transition from the sequences at home to those of the beach.

From here, the film progresses through a seemingly natural series of shots of the group of friends resting and playing on the sand. Since the film was Kodachrome, the subjects sat on a pleasantly colored automobile robe which

[Continued on page 365]

The side view is best for cine shots of diving technique

Photographed on Agfa film, © Agfa Ansco Corp.

PUT THEM IN THE SWIM

Several ready ways to film your friends in the water

EDWARD P. ELLIS, ACL

GRACEFUL action against a background of sparkling water and cloud studded skies, an opportunity to catch our friends in carefree moments, when they are not self conscious, and, in addition, the possibility of recording some of the pleasantest moments of weekends and vacations—these are a few of the advantages of water sport filming.

Before starting to film water sports, consider that there are two general ways in which the picture can be handled. It may be a record of a glorious day at the beach, on the lake or at the pool. In this case, friends would be filmed as the opportunities presented themselves, and the finished picture would be assembled as the available subject matter best allowed. On the other hand, the movie might be an expository treatment of water sports. In this type of picture, the action is determined ahead of time, the camera is placed carefully, and the athletes go through their paces according to signals or a prearranged schedule.

This type of picture is no stranger to the theatrical screen, and, in fact, if the movie maker decides to produce one, he would do well to study the technique of the short subjects of sports.

Such a film does have the disadvantage of being rather a trying undertaking for a group primarily interested in having a good time or in resting over a weekend. If you decide to make it, you will require great tact in handling your friends without spoiling their fun. Of course, if some of them are athletes who are willing to dedicate the weekend to your movie making, your path is an easy one.

If you are making a casual reel, get two of your friends to stage a race from the shore to a float. Catch the splashing, running dive into the water, get the feverish beat of arms and legs, and then be on hand to film the drawn faces as the swimmers struggle to reach the float's deck. This last is accomplished by rowing out to the float and getting your friends to reenact the finish. In this manner, you can record your friends when they are doing something which requires neither great aquatic nor histrionic ability. Along the same line, you might stage an impromptu game of water polo or arrange a struggle for one of those inflated animals which are so popular.

The expository film, made with a competent athlete, is easier to handle if a study of technique is included. The performer himself will guide you in picturing significant points—the way in which the arms are carried on the return, how toes are pointed and how breathing should be timed.

With camera angles definitely restricted, the average filmer must reconcile himself to shooting down upon the swimmer from one angle or another. For follow shots of the swimmer, it probably would be best if the camera were mounted on a tripod in a flat bottomed rowboat, which is propelled carefully just ahead of the athlete. This camera position will prove to be steady enough, in view of the fact that the subject is moving. With no boat at hand, a dock or the edge of a pool becomes the next best vantage point. The filmer also might try one or two shots while standing waist deep in the water.

This angle would be especially [Continued on page 358]

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Mirror lake From Eduardo Scotti, ACL, comes a clever method of creating the illusion of the presence of a lake or stream in a movie shot. As shown in the 16mm. frame enlargement below, his idea makes it possible to introduce, in a scenic reel, the effect of reflections in water or, in a photoplay, to create the appearance of a lake or pond wherever it might be needed. The bottom photograph and the drawing show how the illusion is achieved, by placing a mirror in front of the camera, just below the lens, so that an inverted image of the lower part of the scene will be photographed. The exact placing of the mirror and the angle at which it must be tilted will depend on the character of the subject. Because of the accuracy required in lining up the reflection, a camera equipped for full field reflex focusing is extremely helpful. The mirror may be of any convenient size, and an inexpensive one is better for the purpose than the plate glass type, because the slight unevenness of the cheap varieties gives the effect of water reflections. The glass is placed so that it cuts the image at the feet of the subject, as shown in the frame enlargement from Mr. Scotti's film. Focusing is done in the normal manner, since the correct focus point for the reflection in the mirror is the same as that for the subject itself.

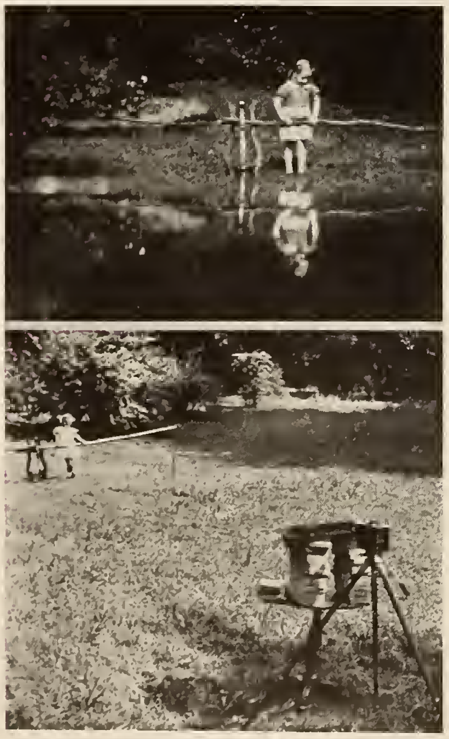
Title style A recent industrial picture was supplied with appropriate titles by means of an ordinary stencil cutting machine, such as those used by shipping clerks. The titles were cut in the same manner as in the case of an address stencil and were filmed by transmitted light. The title cards were inserted in a frame, and a sheet of tissue was placed in the rear to diffuse the light, which was furnished from the back by standard lighting units. The material in which the stencils are cut is opaque, and only the letters, illuminated from the rear, are visible, which makes them appear white on a dark background. Such titles would be especially appropriate for films concerning freight.

Permanent screen If a smooth, plastered wall is available in a schoolroom, small auditorium or home recreation room, it may be made into a satisfactory screen by the application of white calcimine. A smooth, dead white surface can be produced, which will give excellent results with either color or black and white film. While the picture will not be so brilliant as if a beaded or silver screen were used, this type of screen does enable those seated at the sides of the room to see the image clearly.

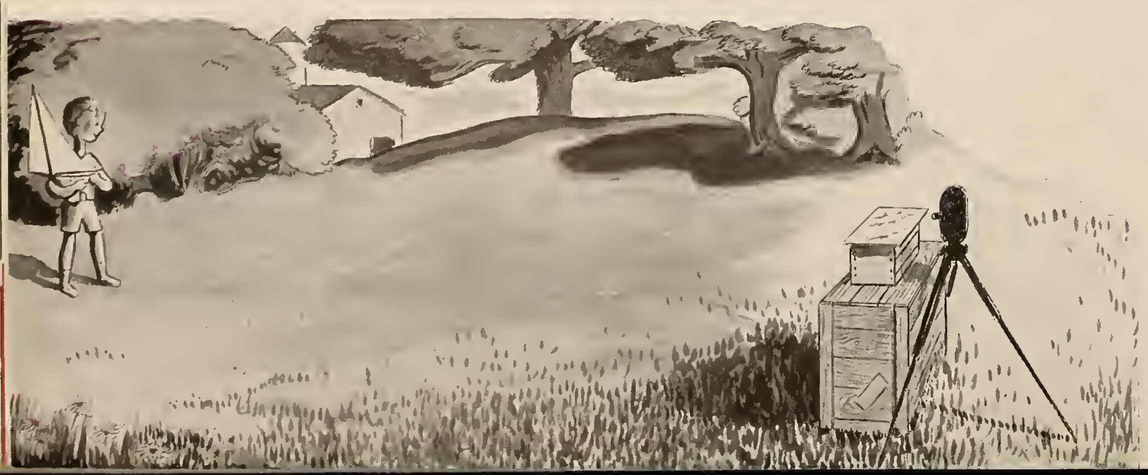
Film can labels One cannot write with a pencil on the polished surface of a film can, but it is possible to use, for this purpose, any one of several types of crayons carried by art supply stores. A black grease pencil serves the purpose well, and the lettering can be removed easily from the tin, by cleaning it with a cloth moistened with carbon tetrachloride. For black film cans, white grease pencils are indicated.

Shades The sunshade is not so well known a cine device as its utility deserves. Actually, there are relatively few instances of outdoor filming in the summer time when a sunshade will not be helpful in getting clear, crisp pictures. The large glass surfaces of modern, fast objectives make it important to shield the lens from brilliant light coming from outside the picture field. When the direct rays of the sun strike the lens, they produce a light fog on the image, which results in a flat picture or, in the worst instances, a strong glare of halation. A lens hood will prevent this and will simplify making back and side lighted shots. Several types are available for movie cameras, and an even larger assortment is offered for still work. Many of these also can be used with cine cameras.

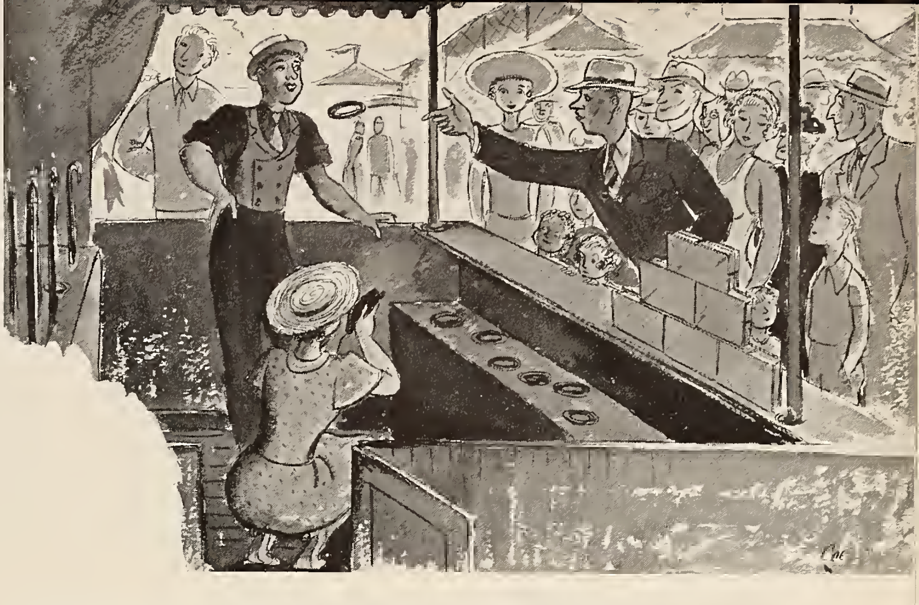
How long? The 1600 foot reel of Kodachrome, *Canadian Rockies Holiday*, made by Hamilton H. Jones, ACL, has been projected over 250 times without showing any signs of wear. *The clinic* [Continued on page 361]



Eduardo Scotti, ACL



With this setup, you can create the illusion of a lake; the movie frame at the top shows the results



Going native

FRANCES ROBINSON

WE Robinsons spring from hardy stock. But I'm blessed if I can grasp the overwhelming urge that besets some people to load a batch of indigestible foods into a hamper and fare forth to commune with nature on a late summer afternoon. So, when our very closest friends dropped in the other evening, eyes a'popping with righteousness, and announced that we simply must come as their guests on a picnic over the weekend, I helped myself to a nice, generous portion of qualms.

But we went. The four of us. And all we Robinsons brought was ourselves—and some soda mints, citronella, iodine and my movie outfit. We drove. *And* we drove. And then we unloaded the car alongside a farmhouse and stumbled upward along a brook under hampers, thermos bottles and fire grates. And soon we reached the glen. It *was* a nice spot. No question about it. We all thought so. So did the several other picnic parties already ensconced by the falls with their best "finders keepers" expressions.

So we stumbled back to the car again and drove away, peering from both sides for a spot—*any* spot—where we could start communing with that lunch.

Finally, the man Robinson, ordinarily the strong, silent type when away from a golf course, had his say.

"How would it be," he said darkly, "how would it be if we stopped at the first 'shoppe' we come to and see if they'll sell us some food? We can eat the picnic lunch for supper when we get home."

Any reply was made impossible for the moment because our host slammed on the brakes to avoid hitting a truck full of sun kissed athletes in baseball uniforms, whose school bus conveyance had come to a dead halt across our bows. The congestion, it seemed, was caused by a carnival—a firemen's carnival. Merry go round, ferris wheel, bingo games, weight guessers—the whole shooting match, with a ball game as an added attraction. Hard by the festive grounds was the town's picnic grove, with built in fireplaces and outside plumbing.

Four pairs of eyes met questioningly. The car's wheels turned left and came to a halt by a dry creek bed shaded by a cluster of valiant willows.

We ate. I've never known food to taste so good. And then I leaned back in my portable beach chair, which goes where I go when I must go roughing, and prepared to commune—a process made difficult by the sudden arrival in our midst of a baseball, closely pursued by a perspiring and profane center fielder. He retrieved it from our bowl of chicken salad, peered out from under the willows at a distant figure crossing home plate and glared at us accusingly.

"Can any of you folks tell me why that yap has to go and groove one over for Zeke Kincaid?"

"Nope," said my husband, "we cannot. But we'll go take a look and give you our report in just about two innings."

So we loaded the picnic gear in the car and sauntered over to see the Amity All Stars and Franklin Fence Busters in action. In the last half of the fourth, the red necks in our section of the stands decided that the umpire was—well, I won't tell you what they decided he was. Friend husband said they erred only on the side of understatement. He said is so loudly and emphatically that he was singled out of the crowd as a non resident expert and invited to umpire the game himself. And darned if he didn't—with gestures.

That brought out the camera—and it stayed in action for the balance of the day.

I slipped a telephoto on my camera and sneaked closeups of the players, other closeups of elated or downcast rooters, peanut venders, the lopsided score board and what not. Our left fielder (*our* team was the home team, by the way—the Amity All Stars) got caught between second and third—and the pitcher and my telephoto hustled over to back up the third baseman on the resultant close play.

The horrific "Zeke," it seemed, was on our team. I don't know whether the next one tossed at him was "grooved" or not, but he sent it right back looking for our chicken salad again. That put the game on ice, and the jubilant team, umpire and official photographer—closely followed by our slightly bewildered host and hostess—shortly trooped over to the carnival for refreshments. And then for a tour of the concessions.

A small town carnival, as is also true of a circus, is simply a gold mine of human interest stuff. Everybody wanted to know about the movie outfit and everybody thought of things for me to take. My camera being loaded with Kodachrome, the gaudily daubed amusement booths and the holiday "bests" were made to order. Our picnicking friends were conscripted as our cast of characters and were filmed visiting concession after concession. As the face tells much of the story when you're trying to slide an iron disc on a winning number, or throw a hoop over a jack knife, I wondered audibly if I could sneak behind some of the counters for an outward shot or two. I most certainly could—hadn't we brought the crowd with us to this booth or that?

My camera and I rode the merry go round one horse behind our friends. We preceded them by one rickety car on the ferris wheel, on the Caterpillar—whoops!—and on the Whip. Our host took a two pound box of candy away from the weight guesser and lost at least that much trying to ring the bell and light the red light on the hammer machine. Along came a G. A. R. veteran who reckoned he would "bust the dern thing a couple meself." So, while he pulled off his coat to do so, I connived with the concessionaire. When the old boy in blue let fly at the what you may call it, my friend with the purple sleeve bands pressed a switch and lighted the red light—to the vast delight of our octogenarian athlete. His face, in a closeup, will be one of my most prized shots.

Shortly after this, I stumbled upon an urchin with a pair of one strap overalls and a face besmeared with woe and traces of candy covered apple. The apple, it seemed, had been jostled out of his hand and lay stricken in the dust. A dime cleared up the situation and got me some more swell shots.

I was then button-

[Continued on page 357]

The cine tale of a picnic that was ended in a carnival

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BENJAMIN F. FARBER, jr.

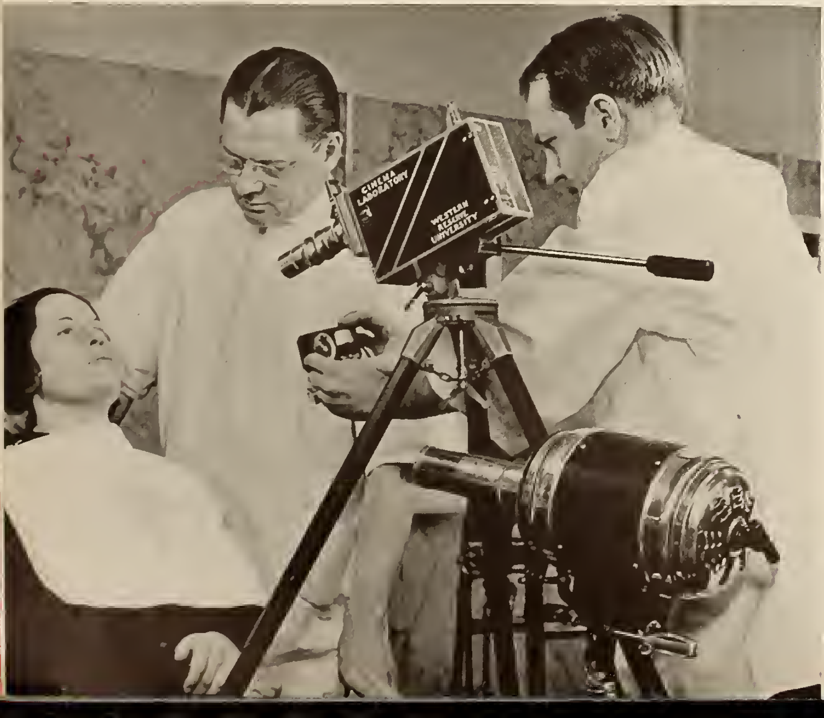
■ *The Story of Coke*, running 1050 feet of 16mm. monochrome, is the latest in a considerable series of successful publicity pictures produced for the Niagara Hudson Power Company, at Albany, N. Y., by A. G. Strickrott, ACL, of that firm's advertising department. Picturing the scientific preparation of coke, this new record begins in the soft coal mines of Indiana, Pa., and follows the product through the accurate ministrations of the Hudson Valley Fuel Company, at Troy, N. Y., a subsidiary of the parent utility. The chief message of the film is the convenience and importance of coke as a domestic fuel, a tale it tells before luncheon and civic clubs with the aid of a personal lecture accompaniment. Unique in many of its mine sequences, the picture also has been put in use by the U. S. Bureau of Mines, at Pittsburgh.

■ With telling sales effect, the Rockwood Sprinkler Company, of Worcester, Mass., has dramatized the subject of fire extinguishing equipment in a recent production, *Modern Magic in Fire Protection*. A three reel sound film, this industrial movie illustrates the manner in which fires automatically set in motion a protection system which sends in the alarm, closes windows and fire doors and sets off the various sprinkling devices. The production was managed by the Worcester Film Corporation and is being used largely for actual sales activity.

■ Who wouldn't go to see himself in the movies? This is the question on which a local theatre manager in Camden, Maine, is basing the initiation of short subjects, on 16mm. silent film, taken locally and shown weekly prior to the feature production. One of these subjects is to be centered about the Knox Woolen Mills, the town's main industrial plant, and is to be filmed by Mrs. R. S. Foxwell, ACL. When completed, the 200 foot production will feature the employees of the mill at their work and will be of educational as well as entertainment value. In order to fill the screen with the image, the projectors are to be placed at the front of the balcony.

Dental filming for Cinema Laboratory of Western Reserve

Stanley Roy



■ Two recent developments in the educational film field have been the inauguration of a motion picture technique course at the Massachusetts University Extension and the extensive use of substandard propaganda films in a war versus peace course given at Hobart College. The former is conducted by Allan M. Hadley, ACL, who has produced a 1400 foot, 16mm. film, *Glimpses of Secondary Education in Western Massachusetts*, which gives a composite view of the work done in eighteen high schools. The latter course has used many sound films, which are chosen for the purpose of giving the students a more realistic conception of sights and sounds of the battlefield.

■ *Youth Marches On*, an 800 foot, 16mm. sound film produced by the Oxford Group Movement, pictures the activities of a gathering of young men at a summer camp at Regina, Canada. Featuring the voice of Cecil Broadhurst, Canadian radio star, singing the ballad, *A Wise Old Horsey*, the film document follows the group as they cross the ocean and make a short tour of England. This film is distributed nationally in England, and it is expected that prints soon will be available in America for circulation. Another film record of that organization is titled *Bridge Builders*, and is a 400 foot sound film depicting the international meeting of 25,000 members of the group in Copenhagen. The production was made originally on 35mm. film, by Minerva Films, Ltd., but has recently been reduced to 16mm. width.

■ *The Least of These*, the documentary film of a feeble minded institute, chosen by MOVIE MAKERS as one of the 1937 "Ten Best," has been screened before four thousand persons in five months' time! This fact and the many demands for future showings have impressed E. L. Johnstone, superintendent of the Woodbine Colony, where the film was made, with the tremendous favorable publicity that can be obtained by such 16mm. film studies, and another production, on the subject of juvenile delinquency, is contemplated. In case it is made, Ripley W. Bugbee, ACL, director and photographer of *The Least of These*, will again be in charge of the production.

■ Devoted entirely to classroom activities, two 16mm. silent films have been completed recently by the Oakvale Public Schools in West Virginia. Godfrey M. Elliott, ACL, principal of these schools, announces that a similar project will be commenced for the county's schools as a unit. Future films of this nature will be planned to cover every phase of school work. All who are interested in exchanging experiences and films on this subject with Mr. Elliott may write to this department, and the communications will be forwarded to him.

■ In conjunction with the celebration of Motion Picture Festival Week in Cleveland, during the second week in May, the Cinema Laboratory of Western Reserve University presented a program of 16mm. films chosen from among its recent productions. Included on the program was an outstanding color film, entitled *Builders of Tomorrow*, which depicts the activities of the students in the School of Architecture. Other films selected for showing were educational pictures, records of college activity and historical reels.

■ Heralding the combination of sound and color on 16mm. film, the T. W. Wil-

[Continued on page 367]

J. Taylor Maclagan

Roy Campbell

Shots of "The Tired Traveller," Toronto movie club picture

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Two for Toronto Members of the Toronto Amateur Movie Club particularly interested in the production of photoplays already have completed one film and now are engaged on another, reports Narcisse Pelletier, ACL, editor of the club's news bulletin. The completed production is a 250 foot, 16mm. short subject, *The Tired Traveller,* scenarized by Mr. Pelletier who also played the title rôle. Other members of the small cast were Charles Swayne, ACL, Wilfrid Prissick, ACL, Beth Swayne, Jean Fielding, Joy Swayne and Tony Foy. On the technical staff were W. E. Blackhall, ACL, cameraman; Tom Mace, electrician; Jack Maclagan and Roy Campbell, still photographers. The entire production was completed in two afternoons of shooting. The current opus is on a more ambitious scale, being planned as a picturization in Kodachrome of the song, *When You and I Were Young, Maggie,* with which it will be synchronized by the double turntable.

Long Beach active Officers for the current year of the Long Beach Cinema Club, one of the able groups of California, have been announced as follows: Clarence Aldrich, president; H. D. Cox, vicepresident; Edith Campbell, secretary and treasurer. The club has an active membership of fifty five, meeting in the Y. W. C. A. building on first and third Wednesdays of each month. Late programs have been devoted to color slides, color movies, makeup for interior filming and the use of filters. Featured on the club's screen have been *Cattle Roundup* and *Navajo Indian Dances,* 8mm. Kodachrome studies filmed by Leslie E. Reed in New Mexico.

'Phone club in Denver Employees of the Mountain States Telephone and Telegraph Company, in Denver, have met and organized the Bell Movie Club of Denver, with thirty nine enthusiasts signing the charter roll. E. E. Wyland, ACL, is first president, assisted by W. A. Fick, vicepresident, and A. R. Bowen, secretary treasurer. Featured on the organization meeting program were *Hunting Big Game in British Columbia,* a two reel, 8mm. monochrome record by E. H. Eroddy; *Yellowstone Park,* two reels of 8mm. Kodachrome, by Mr. Wyland; a discussion and demonstration of titling and editing by Mr. Wyland, illustrated with a display of titling devices and a film showing their results.

Seattle studies Demonstrations of different types of equipment, presented cooperatively by the membership, now are featured at the monthly meetings of the Seattle 8mm. Club, according to a recent plan of Dorothy Leckenby and R. W. Thymian, program workers. Splicers and tripods have been on display at two late gatherings, affording each member an opportunity to study the field before making decisions as to future purchases. Highlighted on the club's screen have been color records of the Western national parks, offered by Mr. Bowden.

Tampa aids city Members of the Tampa Amateur Movie Makers will be busy this summer shooting footage to be used in advertising their city and the Florida West Coast, in a project sponsored by the club in cooperation with the Tourist and Convention Bureau of the Tampa Chamber of Commerce. In addition to picturing the housing, educational, religious and civic advantages of the community, the film will include points of interest within a day's trip from Tampa. The production committee includes E. D. Warner, ACL, chairman, W. R. Turner, ACL, John Saussy. John Hammer, ACL, and Joseph A. Sweeny, ACL, who will be in charge of apportioning the various "takes" for both 16mm. and 8mm. records.

Washington Eights A contest for vacation films, to conclude with the October meeting, is the latest activity sponsored by the Washington 8mm. Movie Club, lively new group in the nation's capital. In two divisions, the competition will offer moderate cash awards both for films fifty feet or more in length, which have been edited and titled, and for films fifty feet or less in length, which have not been edited. On the contest committee are J. M. Feigley, ACL, R. B. Armstrong and W. S. McConnell, ACL. Featured on recent programs have been a talk. *Pointers for Beginners which Experts should remember,* by O. S. Granducci, ACL; a Gadget Night demonstration; the screening of *Long Locked Lochinvar,* by Joseph H. Gawler, ACL, club president, and *Golf Widow,* by Sergeant Robert W. Teorey, a visiting member of the Los Angeles 8mm. Club, in California.

[Continued on page 353]

STEREOSCOPY AT HOME

A practical method for both movies and stills

RUSSELL C. HOLSLAG, ACL

Because of the conventions of photography, in still and movie work, not many of us realize that, in one important respect, the photographic print or the movie screen does not present the kind of visual impression that we get when actually viewing a scene. We have accurate lenses that can give beautiful definition; we have fast emulsions; we have vivid, glowing color; we have life and motion, but there is still one impression missing. This is the perception of depth; our gaze can range from side to side over a picture, but we cannot see *into* it.

Of course, in the average movie, the impression of depth may be obtained to some extent. To do this, various artifices of lighting and composition are employed, and the motion picture is particularly adaptable to these methods. For instance, one of the most familiar is the practice of framing a distant view with a border or silhouette of some near object, so that some illusion of depth in the scene is obtained. There are also other methods of producing the effect of depth, or quasi stereoscopic effects.

But, compared with the actual impression of depth, as the eye sees it, these pseudo effects are pretty tame. It may be difficult to believe this, because, ever since the art of illustration was invented, the pictured aspect of objects has been produced on a flat surface. Many of the great painters evolved marvelous artifices of light and shade, of color planes and of juxtaposition, in order to give the effect of depth on a flat surface. But the perception of depth obtained by two human eyes, each telegraphing its separate impression to the brain, is by far the more vivid and real. Anybody who has looked into an old fashioned stereoscope knows this, and those who have seen life size, stereoscopic projection in color can particularly testify as to its effectiveness.

What does give the effect of depth—that is, what makes one object in a scene seem behind, or in front of, another? The answer lies in the placing of our two human eyes in the head, side by side and at a definite distance from each other. The result of this placing produces stereoscopic vision. Each of our two eyes does not, by any means, see objects in identical relationship. In other words, when we look at a scene, each of our two eyes sees a different picture. It is easy to understand this when we think of the effect of parallax produced by the difference in the viewpoints between the camera lens and the finder lens. The latter, we know, sees the picture from a slightly different viewpoint than does the camera lens. This difference, especially in closeups, is often sufficient to change the entire aspect of the picture. So it is with our two eyes; each sees the same scene, but from a different viewpoint.

"But," you may ask, "how is it, if my eyes are seeing two different pictures when I look at an object, that I don't see double? How is it that I simply see the object plainly? It certainly looks like one object, not two!"

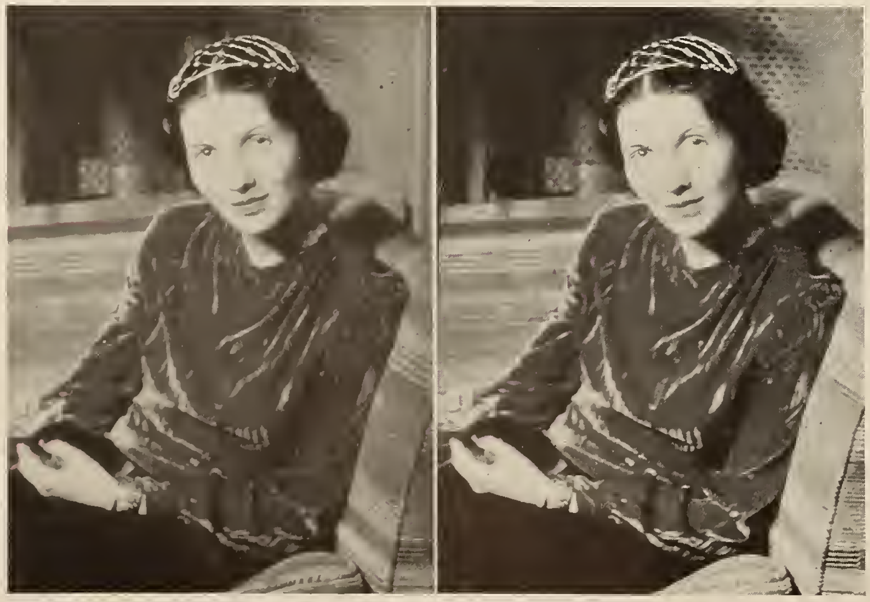
Yet two different images of the object are precisely what you *do* see! And the brain, in blending these images, produces the true effect of depth, or the stereoscopic effect.

To prove this, all we need do is to take two pictures of an object, using two identical cameras whose lenses are separated by a distance approximately equal to the distance between the eyes. (This distance, by the way, is normally accepted as two and six tenths inches.)

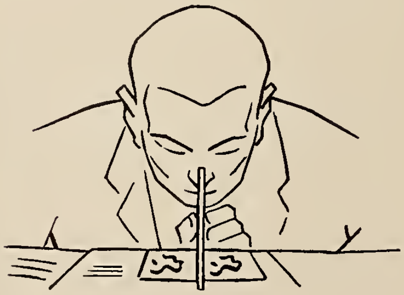
These two pictures, when developed, can be pasted on a card and may be viewed in a stereoscope, which is simply an instrument so made that it will show a separate picture to each eye. Then, when the right eye views the picture taken with the right hand camera, and the left eye sees the other, at once the effect of depth is produced. Examination of the two separate pictures shows each to differ slightly in the relationship of objects to backgrounds, and in the relationship of objects in different planes of depth. The accompanying illustration, of a stereoscopic pair of photographs, will demonstrate this, if examined closely. This is what gives the impression of depth.

The conception of the stereoscope is not modern, any more than is the conception of the talking motion picture. Probably, in time, stereoscopic projec-

Photographs by Russell C. Holslag, ACL



● Stereoscopic pairs, such as that at the left, can be viewed without an instrument. This is done by holding a card upright between the two pictures and taking the position illustrated below, so that each eye will see only the picture intended for it. After the two pictures merge into one, gradually draw the head back until the combined image appears sharp. Illumination on both pictures must be uniform.



tion in large size will be brought about by the development of a more convenient means of exhibiting the effect, just as the sound picture, although not new in principle, was made possible only by the development of the photocell and the vacuum tube amplifier.

Strangely enough, the stereoscopic effect seems more apparent to some individuals than to others, and this, perhaps, is why it is not used more universally in photography. Physicians tell us that many do not see so accurately with one eye as with the other, while, in some cases, the impression produced by one eye is completely ignored by the brain. Such an individual would have a very incomplete stereoscopic vision. However, the normal individual is capable of perceiving the stereoscopic effect in all its startling reality.

Anybody may make stereoscopic still pictures for himself by attaching two small cameras to a solid base, so that their lenses are in line and are approximately two and five eighths to three inches apart. The farther apart the lenses are placed, the more exaggerated will be the stereoscopic effect. The lenses should not be placed farther apart than about four inches, because the effect given will be very unreal if the separation is too great. In order to snap the shutters of both cameras in unison, some sort of mechanical coupler may be worked out, or, if the object is not moving, both shutters can be snapped approximately simultaneously by holding the cable releases, one in each hand.

Rear stereoscopic projection viewed by polarizing glasses

Naturally, the best results are to be gained when the arrangement is placed on a tripod. Both lenses should be focused carefully at the same distance and the shutters set at identical speeds. When photographing an object which does not move, it is not even necessary to have two cameras. One half of the stereoscopic pair may be taken; then the film is wound to the next portion, the camera is moved to a position two and three quarter inches distant horizontally, and the second picture is taken. Even portraits may be photographed in this manner, if the subject assumes a comfortable position which he can keep without moving between exposures.

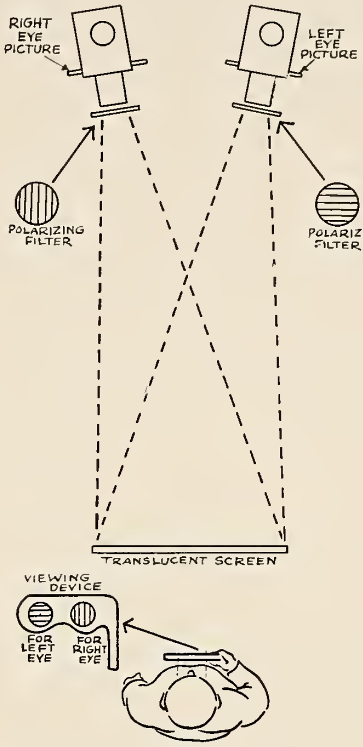
There are a number of stereoscopic attachments, made for various cameras, which enable one to produce the stereoscopic pair of photographs with various degrees of convenience, and these need not be discussed here, as descriptions of them may be secured from any of the larger photographic suppliers. In any case, the principle remains the same—to procure two uniform photographs, taken from two different points of view, these points of view to be separated by a distance approximately equal to the distance between the human eyes.

There are many devices which may be used for viewing the stereoscopic pictures, the most common being an adaptation of the Holmes stereoscope in some form, whereby the pictures are pasted on a card, supported in a framework and viewed through two lenses, so adjusted as to fuse the two pictures. It is interesting to note that the details of this basic form of stereoscope were worked out, in the middle Eighteen Hundreds, by the distinguished physician and man of letters, Dr. Oliver Wendell Holmes.

In Europe, where stereoscopic photography is much more popular, the most widely used form of viewing device consists of a small, boxlike affair, provided with two viewing lenses like a pair of binoculars. These are focused on the stereoscopic pictures, which are transparencies. The light shines through a diffusing ground glass and then through the transparencies. As a matter of fact, the transparency seems to give a better stereoscopic effect, because a picture viewed by transmitted light is usually more brilliant than a paper print, which is viewed by reflected light. Natural color transparencies, of course, provide the last word in realism when used in conjunction with the stereoscopic effect.

Naturally, the first thing that occurs to the movie maker is the question, can the effect be had by projection on a screen? The solution of this problem has occupied the minds of many inventors since still and movie projection first began. There are numerous methods of accomplishing the desired result, but, in following any of them, the fundamental requirement of stereoscopy must always be kept in mind; each eye must see a separate picture, and each eye must see only the picture intended for it.

One of the early methods of arriving at this result was dubbed the "anaglyph" system. Two pictures, one toned red and the other green, are superimposed on the screen. If one looks at this combination through a red filter of the right color, the red picture will disappear, while the green picture will appear as black. Similarly, if we look at the combination through a green filter, the green picture will disappear and the red will appear as black. This phenomenon, based on the familiar subtractive effects of filters, gives a handy means of sorting the two superimposed pictures of a stereoscopic pair, so that each eye will see only its own proper picture. The two filters are incorporated in spectacles, which the observer wears or holds before his eyes. The disadvantage of such a system is that simultaneously viewing the two images, by placing a different colored filter over each eye, seems to induce confusion and visual fatigue in many individuals when long continued. Also, toning the two images to the proper transparent colors, to fit the filters used, is not an easy matter. However, this system was introduced recently as a novelty on the theatrical screen.



Scheme for stereoscopic rear projection by polarization

Another means for viewing simultaneously and selectively the two parts of a stereoscopically projected pair of images consists in what might be termed a pair of "motorized spectacles" which are arranged to provide a viewing aperture for each eye. These apertures could be opened and closed alternately by some small electro mechanical device, and these alternations could be made to synchronize with rapidly alternating images, of the two stereoscopic compo-

[Continued on page 356]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Agfa Supreme The same new emulsion that has created such a furore in theatrical movie circles, when recently released in 35mm. by the Agfa Ansco Corporation, Binghamton, N. Y., now has been made available in the form of 16mm. negative film. It is called Agfa Superpan Supreme and is loaded on standard, 100 foot camera spools. The speed of the new Superpan Supreme is said to be such that it requires one full lens opening less, under any given lighting condition, than would be required by Agfa 16mm. Superpan. In fact, Superpan Supreme negative is now to replace the regular Superpan negative. In spite of the increase in speed in the new emulsion, grain size is small, and a more brilliant gradation has been achieved. The emulsion is coated to safeguard it from abrasion marks and the film carries a protection against halation. Further details may be secured from the manufacturer.

Fast lenses for 8 New Dallmeyer lenses for Filmo and Keystone 8mm. movie cameras now are being imported by Henry Herbert, 483 Fifth Avenue, New York. These lenses are offered in the standard 8mm. focal length, with a speed of *f*/1.9, and regular thread mounts.

Precision extends Precision Film Laboratories (Division of The Berndt-Maurer Corporation), specializing in 16mm. negative and positive work, now also offers a titling service. Art title backgrounds, hand lettered, printed and trick titles will be expertly prepared and finished at reasonable prices. Animated diagrams, maps and technical material of all sorts also will be handled, while special effects, such as wipes, dissolves and multiple exposures, may be ordered upon consultation and will be available directly in 16mm. as well as in 35mm. originals. Film slides also will be prepared. Complete information may be had from Precision Laboratories, 21 West 46th Street, New York, N. Y.

f STOPS
EMULSION
SPEED
T
L
LIGHT

Weston Junior has scale on one side and cell on other

Ampro agreement On May 31, 1938, The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill., sent to all Ampro dealers a statement, accompanied by a "Manufacturer-Retailer Fair Trade Agreement." In complete explanation of this move, the statement read, in part, as follows: "Actuated by the desire to stabilize retail prices of Ampro products . . . we hereby present contracts in duplicate to our Ampro dealers, which will be effective on and after June 11, 1938, in those States legalizing resale price agreements under Fair Trade acts. The Ampro Corporation will continue, as in the past, to maintain the utmost in precision quality and service and will cooperate with its representatives to the fullest extent. . . . We understand, when our agreement is issued in the States wherein Fair Trade acts are in effect, that all Ampro retailers will automatically be operating under its terms."

Ditmar Eight An incorporated, photocell exposure meter is one of the outstanding features of a recently imported 8mm. cine camera, called the Ditmar. The new instrument, offered by Hans Unfried, 20 Camp Street, Buffalo, N. Y., is small in size and compactly built. The cell of the photoelectric meter, placed near the lens, registers the amount of light emanating from the subject, by means of a scale which one may see while observing the image in the view finder. Alongside this scale, there is another indicator, which shows the lens stop value. After the exposure meter reading is observed, it is a simple matter to set the lens diaphragm to correspond, and all this may be done while observing the image through the view finder. The latter is placed close to the lens and has correction for parallax in closeups. The camera mechanism can be changed instantaneously from a speed of sixteen frames a second to one of thirty two, by pressing one of two conveniently placed buttons. The camera is of rectangular design, with polished metal fittings, and may be had with *f*/2.8 or *f*/1.8 lenses, also with wide angle and telephoto objectives. Models are also available which omit the incorporated exposure meter.

New 8mm. camera An imported, 8mm. camera, with all of the features of an advanced type of 16mm. apparatus, is now offered by American Bolex Company, Inc., 155 East 44th Street, New York, N. Y. This is the Paillard Bolex Model H-8, which will take 100 foot, double 8mm. spools as well as the regular twenty five foot daylight loading spools normally used. The 100 foot spools of 8mm. reversal film are not offered at present in the domestic market, but the new camera will work equally well with the twenty five foot spools. The features of the new camera are the same as those which distinguish the companion, 16mm. model and include a three lens turret; visual focusing device for full frame image; back wind; single frame release; trick crank and others.

Beethoven in 16mm. Two important sound film features on musical subjects recently have been released by Walter O. Gutlohn, Inc. These are *Life and Loves of Beethoven*, a subject of dramatic intensity, with musical accompaniment played by the orchestra of the Conservatoire de Paris, and *April Romance*, starring Richard Tauber and based on the life of Franz Schubert.

Hugo Meyer moves A well known firm, Hugo Meyer & Company, which long has been engaged in the importation of fine [Continued on page 367]

HOW CASTLE EDITS NEWS

ROBERT WOODMAN

THE world news events of 1937 that would seem to have changed the course of history brought also an important development to the substandard film library field. In fact, it was the first state of affairs which gave rise to the second, and, in May 1937, Movie Makers was the first to announce the opening release of a series of substandard news films which was to achieve an unprecedented popularity in this field.

This series, compiled and released by Castle Films, began with such subjects as *England's Coronation* and *Hindenburg Explodes* and now is bringing carefully planned and edited cinematic versions of headline news events to the home each month. It now is possible, in the home, to gather a library of living history on film. These cine historical reviews are not edited on the basis of box office sensationalism, but present an unprejudiced motion picture report of each event depicted, as far as all the newsreel material available can furnish it.

Credit for the remarkable scope of this enterprise belongs to Eugene Castle, who, with the facilities of the enterprise which bears his name, has created a permanent niche for his News Parade subjects in the libraries of substandard film users.

The material for the News Parade and other Castle Film subjects is made up entirely from 35mm. originals. Mr. Castle is thoroughly familiar with all of this source material, as he, himself, is a former professional cameraman. In fact, he organized the first theatrical newsreel service to cover the West Coast and directed the activities of this unit for several years. Prior to this time, he was engaged in newspaper work, and the terse, vividly edited style of the present Castle news films, with their presentation of important highlights, reflects his journalistic experience, translated into a cinematic equivalent.

A factor which makes advisable the use of 35mm. originals is the very large number of prints of each title which are released by this organization. These are made by reduction to 8 and 16mm. In most cases, a special sound accompaniment is made for 16mm. sound on film releases, while, in other instances, the original sound is transferred to the substandard size. This is done, of course, when cartoons are presented, while, in the News Parade series, "on the spot" sound effects accompany the action where important.

The technique of creating a finished subject in this series resembles the methods of planning a theatrical news release. When a news event breaks, Mr. Castle scrutinizes the newspaper accounts at once, to estimate its possibilities for cinematic material and, if the story is important enough, he immediately summons his News Parade staff. An intensive conference ensues (photograph 1). The group is composed of the distribution director, chief cameraman, secretary, editor (Mr. Castle himself), associate editor and continuity editor.

When all ideas have been advanced and the discussion is completed, several thousand feet of 35mm. newsreel material are projected and sequences are tentatively selected. The newsreel shots are "rough cut" to a shorter form and are screened again on 35mm., this version being somewhere near the finished length. Blank leaders are inserted to allow for spaces, later to be filled by titles or animation sequences. The group (photograph 2) approves this as the "first O K positive."

Two versions of this film then are whittled out, one to be made into a silent subject, with titles, while the other is planned for 16mm. sound on film, with music and commentary. Mr. Castle writes the titles and spoken narrative. Titles for both types of films (photograph 3) are at once put into work.

Timing and arrangement for sound recording must be accurate, and preparation needs many rehearsals. When everything is timed to the last second, the silent film is projected at the standard sound speed of twenty four frames a second, and the announcers record a running commentary on a separate sound track exposed in synchronism with the picture. Different voices are used for various sequences (photograph 4). Music and effects also are added at the time the speech commentary is made, and the grueling work goes on at top speed until the Castle release is ready for the printers, and editors, script writers and announcers are ready for a rest (photograph 5).

Both picture and sound then are printed together in synchronism, reduced to a 16mm. standard sound print (photograph 6).

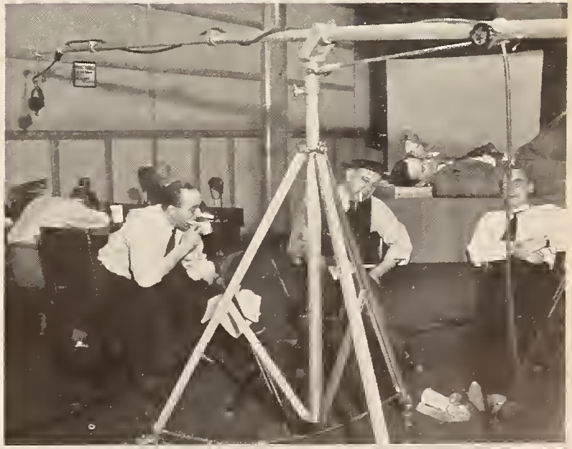
Thus, a Castle News Parade is born—twelve hours and ten minutes after the first conference takes place!

1.

2.

3.

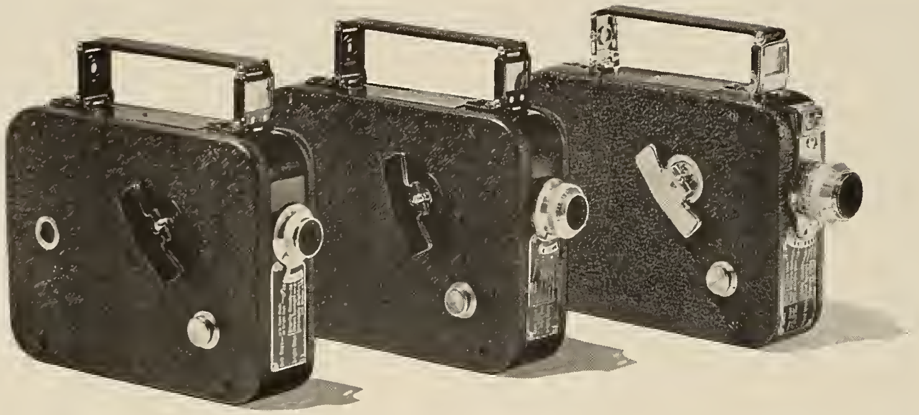
4.


5.

6.

For Economical 8 mm. Movies

Ciné-Kodak 8



ABOVE are the Ciné-Kodaks Eight, the three Eastman movie cameras for making economical 8 mm. movies—in either black-and-white or full-color Kodachrome. Each has a built-in exposure guide, automatic footage indicator, and full-vision eye-level finder incorporated in folding carrying handle. Extremely simple to use . . . small enough to be carried in a coat pocket, they are all competent movie makers, promising years of trouble-free filming.

At the left is the lowest-priced **Ciné-Kodak Eight, Model 20.** With Kodak Anastigmat *f*.3.5 lens, taking sharp pictures of objects from six feet away to infinity, it is only $34.50. Next is **Ciné-Kodak Eight, Model 25,** which has the faster Kodak Anastigmat *f*.2.7 lens, an advantage in making movies indoors or out, $45. At the right is the de luxe 8 mm. movie camera, **Ciné-Kodak Eight, Model 60.** This has a focusing ½-inch Kodak Anastigmat *f*.1.9 lens, interchangeable with a 1½-inch telephoto lens for images three times as large as those obtained with the standard ½-inch lens. A beautiful camera, finished in two-toned cowhide and brilliant chromium, the Model 60 combines luxurious equipment with the economy of 8 mm. movie making. $71.50.

Ciné-Ko

25 FEET (7.62 M.)
OPEN THIS END
WIDTH 16 MM.
CINÉ-KODAK
PANCHROMATIC
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK 8
CAN NOT BE USED IN 16 mm CAMERAS
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Mark Reg. U. S. Pat. Off.
OPEN TH
CINÉ-K
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SAFETY CO
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EASTMAN KOD

THIS is the film that made poss
25-foot roll of Ciné-Kodak Eight
long on the screen as a 100-foot r

Shown above are the three Ci
white or full-color filming, indoor
Safety Film is ideal for black-a
reproduces all colors in their true
accurately to the effects of filters
reflector, and Photoflood light, it

Ciné-Kodak Kodachrome S
color movies so popular. As easy t
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Filter for Photoflood, can be used

Ciné-Kodak Kodachrome S
pressly to give proper color render
light—without a filter. Can be us
Filter for Daylight. $3.75.

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are all Eastman-made, designed to work toge

EASTMAN KODAK COM

Black-and-White or Full Color

ak 8 Film

OPEN THIS END
369 A
WIDTH 16 MM.
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM FOR
CINÉ-KODAK EIGHT
TYPE
A
FOR USE WITH PHOTOFLOOD ILLUMINATION
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

e economy of 8 mm. movies—a
kes as many pictures, and lasts as
6 mm. film.

dak Eight Films—for black-and-
t. **Ciné-Kodak Panchromatic**
te movies. Fully panchromatic, it
chrome relationship and responds
with Kodaflector, Eastman's $5
s excellent movies indoors. $2.25.
Film is the film that has made
s black-and-white, it makes beau-
gadgets, reproduces outdoor sub-
ealism—and, with a Kodachrome
rs with Photoflood light. $3.75.
Film, Type A, is balanced ex-
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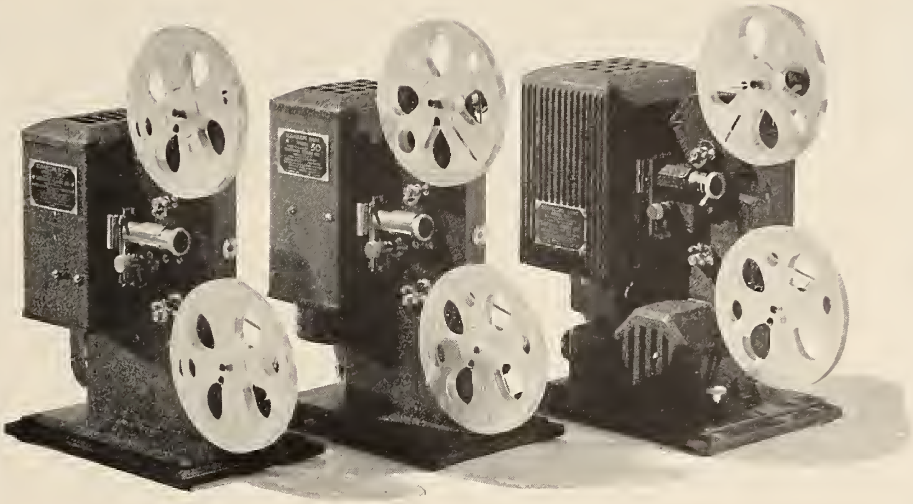
loors with a Type A Kodachrome

Kodascope 8



ALTHOUGH the individual frames of Ciné-Kodak Eight film are but one-quarter the size of 16 mm. frames, with the proper equipment they may be projected to screen sizes ample for home movie enjoyment. And, the proper projection equipment is Kodascope Eight, the low-priced Eastman-made projector for showing Ciné-Kodak Eight movies.

The three Kodascopes Eight are shown above. Left, **Kodascope Eight, Model 20,** an efficient, sturdily built projector which will show 200 feet of film—a quarter-hour show—at a time. Has motor drive, motor rewind, still-picture attachment. Operates on 60-cycle, 105—125-volt A.C. lines. Only $26, complete. Next, **Kodascope Eight, Model 50,** priced slightly higher than the Model 20 but possessing important projection advantages. Its powerful 300-watt lamp means larger and brighter screen pictures. Operates on D.C. or A.C. 25- to 60-cycle, 100- to 125-volt lines. $39, complete. At right, **Kodascope Eight, Model 80,** with fast *f*.1.6 lens and 300-watt coil-coil lamp. Available as an accessory is a 300-watt biplane filament lamp which gives unsurpassed 8 mm. brilliance. Operates on D.C. or A.C., 25- to 60-cycle, 100—125-volt lines. This finest of 8 mm. projectors is $97.50, complete with carrying case.

8 Film, and Kodascopes 8

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Making a film about water

HOWARD DEMAREST

According to an ancient Greek philosophy, water, earth, air and fire were the principal elements of the universe. Although the modern scientific concept of an element is very different, we must admit that these four factors are still very important to us. Water, covering approximately three quarters of the surface of our planet, and absolutely essential to any form of animal life, is of obvious interest to all human beings. Fortunately, too, water moves; it bubbles from springs, it flows in brooks and rivers and it sweeps up the shore as waves. Hence, water is a first rate movie subject and, whether it is depicted in the form of an ocean, a roaring waterfall or merely a peaceful, winding river, it has a perennial attraction on the screen.

You may travel with your movie camera to foreign lands, seeking new worlds to conquer; you may climb high mountains to obtain some scenic effect; you may go down to the sea in ships to bring back a cargo of exposed film, but, no matter where you go, water in some form almost invariably will be available for picture making. Even deserts are significant because of water, although it is the lack of it, in this case, that suggests the theme.

Since the concept of water is so universally appealing, an entire 400 foot reel easily may be devoted to it, provided that the interest is maintained throughout by means of a continuity theme. This may be done in various ways. If the movie maker is one of those lucky mortals who have had the opportunity of filming in different parts of the world, he probably has filmed many shots involving transportation on water, and these might be spliced together to make a movie, *Men Who Live on the Water*, which could include all varieties of water craft, from the *Queen Mary* to the Chinese sampan, depending upon the material that happened to be available. Perhaps the movie maker, whose vacation trips have been largely limited to this country, has a fair stock of shots of bridges. This lucky man could easily compile a cine romance of bridges, capped, if possible, with shots of the new bridge across the bay at San Francisco.

Include farm boys intently fishing the widened brook

William M. Rittase

A subject that is full of excellent cinematic matter

Other pictures with water as a secondary motif suggest themselves; there are dams and irrigation, hydroelectric power and decorative fountains, the ornamental waters of formal gardens and the rivers and streams of religious significance. Battles have been fought over brooks, and mythology has peopled ponds and springs. You can't film the Rhine maidens nor the nymphs of the fountains, but you can tell about them in titles and present a theme of legendary romance through the simple medium of a collection of water shots.

But a picture with water as its primary theme could be filmed even more easily than any of these. If we turn to our geographies, we can find a dramatic story of water that could be pictured by almost any movie maker in almost any section of the world. It is *The Story of Water*, and a skeleton scenario can be taken verbatim from a geography: "There is an endless circulation of water, on which the economy of nature largely depends. The mist rises from the sea, and clouds are formed which condense into rain or snow on the cold mountains or in cool strata in the air. The rain falls, the springs are fed, the streamlets become rivers and these return to the parent sea." That is all, but there is a wealth of material in those three sentences; indeed, so much that one 400 foot reel scarcely will give the highlights of the drama.

The film, of course, will start with the ocean, as all water comes from the ocean and eventually returns to it. Almost every movie maker who has been filming consistently for a year or so will have many water shots, and the ocean is such an admirable subject that everybody who lives near it usually has a whole collection of ocean scenes. (As this scenario unfolds, you may find that you have enough of the various shots to build up practically the entire picture.) If a fairly long sequence of ocean shots is available, it would be best to insert titles at strategic points. For example, a caption explaining how the salt gets into the ocean or information about the power of waves would be apropos.

The mist rising from the sea and the formation of clouds, the vast traveling reservoirs that carry water to all parts of the globe, is the theme of the next section of the picture. This sequence can be made very interesting by the inclusion of the various cloud forms, such as cirrus, or mare's tail, those thin feathery lines and bands floating nearly five miles high. Somewhat lower are the mackerel skies of cirro cumulus and alto cumulus, a wonderful arrangement of orderly and serried ranks. Lower still, about a mile high, we see the great rolling masses of cumulus, the dark clouds with the silver lining. At this height, too, we have the heavy, gray, ragged pall of nimbus, the rain cloud. The gigantic cumulo nimbus, or thunder cloud, is sometimes three miles deep from summit to base, and it always makes an imposing picture on a movie screen. Filters are almost indis-

[Continued on page 364]

Amateur clubs

[Continued from page 345]

Minneapolis studies Members of the Minneapolis Cine Club were entertained recently by the Visual Education Department of the University of Minnesota, in a tour of inspection and instruction carried on under the personal supervision of departmental director Robert A. Kissack, jr. Meeting in the Minnesota Union for dinner, the club party heard later from staff members Paul Wendt, Theodore Mills and Everett Miller, and were guided by Mr. Kissack on a thoroughgoing inspection of the department's studio in Wesbrook Hall. An earlier, outstanding program was highlighted by a similar visit to the Ray-Bell Studios, leading producers of practical films in the Minneapolis area, at which time club members engaged in the actual production of a sound on film short subject. Membership in this active group has been limited recently to a total of seventy five, and a number of new rulings have been passed which will tighten attendance at club gatherings.

Contest in Curaçao Prize winners in the second annual contest for members' films have been announced by the Nederlandsche Smalfilmliga, ACL, in Curaçao, D. W. I., in the following order of merit: *Kringloop*, by J. Logman; *New York*, by J. Logman; *The Picnic*, by F. Visser; *Pilotage*, by M. Noot; *To Holland*, by L. Mioch; *Dat was een harde*, by L. H. v. d. Sleen.

St. Paul More than two hundred and fifty members and guests of the 16 and 8 Cine Club of St. Paul, in Minnesota, crowded the ballroom of that city's Hotel Commodore for a recent gala meeting which featured the presentation of *Western Holiday*, the distinguished winner of the Maxim Award, filmed by Hamilton H. Jones, ACL, of Buffalo, N. Y. Present by special invitation was a large delegation from the Minneapolis Cine Club, cine neighbors from across the river. Rounding out the program, which has been reported with the greatest enthusiasm, Mr. Jones also presented his film, *Alaska and the Yukon*.

In Edinburgh Recent programs of the Waverly Amateur Cine Club, ACL, in Edinburgh, Scotland, have headlined lectures on *Filters and Telephoto Lenses*, by James S. Dunlop; *Cameras, Projectors and Screens*, by technical adviser Fordyce; a discussion and screening of *Gladys Grows Up*, a national award winning film, by A. L. Cunningham. Plans for the immediate future include a 9.5mm. newsreel, under the direction of James Douglas, and a thorough club coverage of the British Empire Exhibition, in Glasgow. Newly elected officers are announced as follows: Robert W. Heriot, president; F. Ernest Kohler, vicepresident; Mr. Douglas, treasurer; the Messrs. Adeler, Howey, Mark and Williamson, members of committee. Miss E. H. Kemp remains as secretary.

Detroit doings Recent activities of the Detroit Society of Cinematographers, ACL, now meeting with an average attendance of over three hundred in the Highland Park Public Library, have headlined a discussion and demonstration of the Weston exposure meter, by H. P. Rockwell, jr., headquarters technician for the Weston company. Mr. Rockwell used both slides and films in illustration of his points. This able group is just bringing to a close a contest for members' films on the subject of Christmas, limited to 8mm. films only.

Bullets in Boston A burst of bullets marks the real ending of *I Got a Date with Lefty*, melodrama now going into production by the Boston Cinamateur Club, but, for the happy ending fans, the club will film, as well, a fade out sequence of love triumphant over all evil. To round out this broad minded production plan, arrangements are also being made to shoot the entire picture on both 8mm. and 16mm. John A. Olsen, ACL, is responsible for the scenarization of this new club effort, now in the casting stage, and also serves the Boston group as secretary, following the late resignation of Albert Genaske, ACL.

In San Francisco Members of the Cinema Club of San Francisco are planning a cooperative production for summer work, to be carried out under the direction of William A. Palmer. At a late meeting, color films of Mexico were presented by William Grant and Dr. S. H. Alexander, ACL, and a demonstration was given by Eastman Kodak Stores, Inc., of its Model G projector and new cine enlarger. Current officers, recently announced, include E. G. Petherick, ACL, president; C. D. Hudson, vicepresident; H. T. Kelley, ACL, treasurer; Vernon Hallet, secretary.

Berkeley grows With an average monthly attendance of more than eighty persons, of which forty five are paid members, the Berkeley (Calif.) Amateur Motion Picture Club has shifted its meeting place to the council room of Berkeley City Hall and is beginning to consider a limitation on the membership roster. Dr. Kenneth E. Palmer, ACL, early president of the club and a staunch worker on its behalf, who has provided his home theatre for a number of years for its meeting place,

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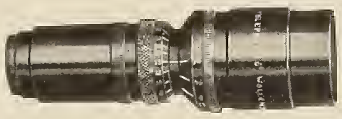

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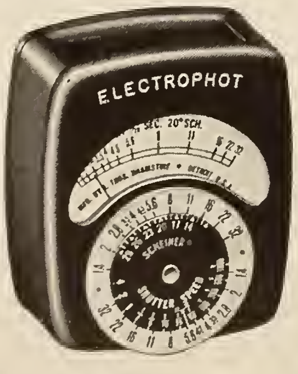

FOR BLACK AND WHITE OR COLOR MOVIES AND STILLS. RAPID—ACCURATE—BUILT TO LAST

In Black or Ivory

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has been made an honorary life member in recognition of his services. Headlined at late meetings of the Berkeley group have been a talk on filters, by H. B. Mitchell, president of the neighboring Oakland club and staff photographer of the *Post Enquirer;* screenings of *Ghost Towns of the Mother Lode,* by Mr. Mitchell; *Boulder Dam* and *Horses,* by Dr. D. J. Frazier, ACL; *Pasadena Rose Parade* and *Death Valley,* by Berkeley president John W. Lee; *Panama and Central America,* by Dr. Numa P. Dunne, ACL, of the Oakland club; *Trip To Mexico,* by Harold Roundtree.

Second for Salt Lake

In Salt Lake City, the Utah Amateur Movie Club has recently held its second annual banquet, featuring the presentation of new officers and the award winning films in the club's late annual contest. Returned to their offices were Dr. S. Kenneth Robbins, president, and R. LeRoy Fletcher, secretary treasurer, with L. Clyde Anderson replacing Riley Hess, ACL, as vicepresident. The dinner was followed by a screening of the contest winners and of the special program items: *Utah Wild Flowers,* color slides by W. D. Green, and *Autumn Byways,* by Mr. Anderson. Judges of the contest were William Shipler, R. C. Hill, Earl Lyman and Alan Coombs.

At Albany, Ga.

Meeting under the leadership of Joseph S. Rosenberg, ACL, fourteen enthusiastic movie makers have convened in Albany, Ga., and organized the Amateur Movie Makers' Club. Mr. Rosenberg serves as first president, aided by Peter Whiting, vicepresident, and Ray Wilson, secretary treasurer.

Home work at Hartford

At their last meeting before the summer recess, members of the Hartford Cinema Club, in Connecticut, saw a program of selected films by their associates, as follows: *An Evening at Home,* by W. R. C. Corson, ACL; *Winter Vacation,* by R. S. Morris; *Honolulu and Other Places,* by T. W. Russell, ACL; *Mexico,* by R. P. Butler. At the preceding meeting, John V. Hansen, ACL, vicepresident of the Amateur Cinema League, entertained the club with a presentation of *English Color Impressions, Ramblings Through Norway and Denmark* and *Land of the Blue King.*

Des Moines ballots

Newly elected officers of the Y. M. C. A. Movie and Camera Club, in Des Moines, Iowa, are listed in a late dispatch from that group as follows: John Weber, president; Mrs. George Cushman, vicepresident in charge of "stills"; George Cushman, ACL, vicepresident in charge of movies; Frank Johnson, secretary treasurer. On the board of directors with them are Reed Snyder, Leon Smith and Dr. G. W. Fox. Screened recently were *Little Sherlock, Sweden* and *Pipe Dreams,* all from the League's Club Library.

Winners in recent contest of Nederlandsche Smalfilmliga

Lenses at St. Louis

A helpful lecture on lenses, given by member C. E. Valier, was the technical highlight of a recent meeting of the Amateur Motion Picture Club of St. Louis, according to R. T. Williams, ACL, editor of the group's *Reel News.* On the club screen were color records of Mexico, South America and the East Indies, by the Messrs. Vollmer and Doane and Edgar M. Jennings, ACL. A surprise feature was the presentation, by Harry Lederberg, of one reel of an unfinished educational study of Temple Israel, which he has in production on sound on film Type A Kodachrome.

'Phone club

Film and Filters was the subject of a lecture and informal discussion led by Frederick G. Beach, ACL, League technical consultant, at a late gathering of the Movie Group of The Telephone Camera Club of Manhattan, ACL. Of particular interest to the filming fans present were the possibilities for use of the Kodachrome haze filter. On the same program was a screening of *Yellowstone National Park,* a three reel, 16mm. color record of that popular tourist Mecca.

Mexican movies

Seeing Mexico through the eyes of two different movie makers, making the same trip but returning with radically different pictures, was the interesting experience of members of the Bay Empire 8mm. Movie Club, in the Oakland, Calif., community. Fred Luth and W. H. Young were the competing cameramen, each with two reels of 8mm. film. This new group will soon announce the result of a scenario contest designed to uncover material for a club production.

For Wimbledon

Swing Mr. Charlie is the rhythmic title of production No. 17, now fast nearing completion in the studio of the Wimbledon Cine Club, in England. Brian Smith has had charge of direction, with Charles W. Watkins, ACL, and John Woods behind the cameras. Others on the technical staff are Dot Sheppard and D. M. Sugden, for continuity; Tim Scollard, properties; Gilbert Reed, set construction; T. Stewart, electrician. Listed among the cast are Kathleen Watkins, Nancy Berles, James Masterton, Dulcie Mather, F. M. Scollard, W. Sugden and Bernard Heale.

Eights in L. A. A complete discussion and demonstration of the uses of Wrico Lettering Guides, given by Forest Howland, local representative, have been features of a recent meeting of the Los Angeles 8mm. Club, in California. Clinical screenings of members' films rounded out the program. Late committee appointments list the following as chairmen: C. W. A. Cadarette, technical; James B. Ridge, still pictures; A. Vincent Hague, social; William Horton, news items; Charlotte Armstrong, ladies' activities; Jane Gay, editor, and Randolph B. Clardy, assistant editor, of *Thru the Filter*, club bulletin.

For Stockton Members of the Stockton Cine Club, in California, have heard recently from Samuel T. Shaw, jr., ACL, an early associate of the French magazine, *Ciné Amateur*, who told the club about amateur filming in Europe. Featured with him were Arnold Williams, giving a demonstration and discussion of title making methods, and a screening of *Peggy's Cove* and *Architecture and Fine Arts*, from the League's Club Library. Newly announced officers include Vernon Altree, president; Mr. Williams, vice-president; Harold Liddicoat, secretary treasurer.

For Sioux Falls In South Dakota, members of the Sioux Falls Amateur Cinema Club, ACL, have studied title making and writing, in a discussion led by J. V. Jannewine, and editing, in a discussion conducted by W. A. Swark, reports Paul A. Weber, ACL, president. A new group, the Sioux Falls club is already gathering more than thirty members at its semi monthly meetings in the Y. M. C. A.

Try flying for color

[Continued from page 337]

afternoon light, there is a marked tendency toward underexposure when color film is used. Hence, it is a good policy to open an extra stop over the usual exposure, since most light striking the ground is absorbed rather than reflected. When filming over dazzling water, the reverse is true, and a smaller aperture can be employed. The haze filter is popular and quite essential for distant color views.

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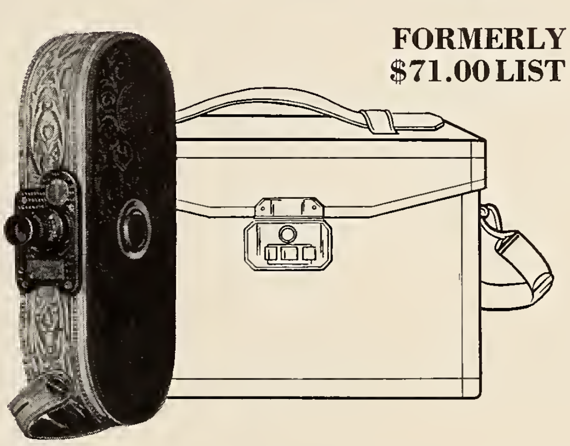

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Weight . . . . only 3½ pounds
Lens . . . . F/3.5 anastigmat lens
Viewfinder . . spyglass, built inside the camera
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Winding . . . . like a watch
Lock . . protects the starting button against accidental running
Film . . uses 16mm. safety film, black and white or color
Capacity . . 100 or 50-foot daylight loading spools
Footage dial . . registers footage accurately from 1 to 100 feet
Speed . . . . 16 exposures per second
Finish . . covered in attractive fabric leather
Carrying Case . . brown cowhide, lined with silk plush . . accommodates camera, two 100-foot films, three extra lenses, and color filters. Key lock, handle and shoulder strap.

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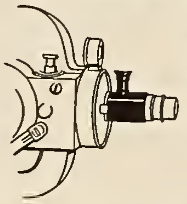

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air scenes, cut in one or two shots of yourself and the pilot. In an open plane, from your position ahead of the pilot, it is sometimes impossible to turn about to get the desired scene. The camera, however, may be held directly above your head, pointing down and backward for an occasional glimpse of the bespectacled skipper.

Most of these shots, for continuity purposes, may be made prior to the takeoff, provided that the camera angle is low and that the action is seen against a cloudy background. Of course, if buildings or trees are included, the audience will know at once that the footage was not made in the air. With a background of sky, take an outside shot of the pilot at the controls and, while you make the scene, rock the camera slightly, to simulate the effect of the motion of the plane in bumpy air. Cut in not more than a couple of feet of this scene at one time, and your audience will wonder how you ever dared to crawl out on the wing for this striking view.

Air races also offer outstanding opportunities for topnotch photography. Quite naturally, a telephoto lens is a great help, but, in following "stunt" planes in the air, be sure that the camera movement is not jumpy. A smooth panoramic head for your tripod will permit finished work.

If your camera is loaded with black and white film instead of colored stock, by all means use a filter and a small aperture to prevent anemic cloud views. Overexposure with color film also produces washed out skies.

Stereoscopy at home

[Continued from page 347]

nents, projected on a screen. This could be done by using two projectors, together with a mechanical shutter device which would alternately uncover each lens of the projector in step with the requirements of the viewing device. This system was actually tried out commercially several years ago, but the mechanical complications seemed to make it unfeasible.

There is a third method for separating the two components of a projected stereoscopic pair, which seems to involve the least amount of complication and which is the most practical for amateur usage. This method involves the use of polarizing filters. This system, too, was disclosed many years ago but remained only theoretical in application until the appearance of polarizing material in sheets large enough to cover the lenses of the projectors used.

As we know, when light is polarized, its vibrations are confined to one direction. If we place a polarizing filter over the lens of a projector, the image falling on the screen will be polarized. If we view this projected image through another polarizing filter, we can make this image disappear by revolving the viewing filter until one polarizing effect cancels the other. Here is a convenient means of sorting out, in projection, a stereoscopic pair. A different image can be seen by each eye. No special procedure in toning or treating the pictures themselves is required. Using this principle, the amateur may easily construct for himself a stereoscopic projection setup for still pictures which will give unusual and effective results. Of course, the same principle may be followed in a motion picture arrangement, the only drawback being the cost of acquiring duplicate cameras and projectors for working it out.

For still projection, however, it is possible to acquire two identical, inexpensive still projectors with small outlay, and, as for the camera, it is not even necessary to have that in duplicate.

The most lifelike results are to be had by using either Kodachrome or Dufaycolor transparencies. Make two separate and distinct slides, each bound into glass by the usual method. These are the two stereoscopic components, and they may be made either with one camera or two, by the methods already described.

Then, from any photographic supply house, procure two pairs of polarizing filters, one pair large enough to cover the front aperture of each of the projection lenses, while the other pair may be smaller, as they are to serve as the viewing spectacles. It is not necessary, for this work, to obtain the photographic grade of polarizing material, if the less expensive medium can be had.

Procure a piece of thin board and, with an expansion bit, drill two circular holes in it, so positioned that, when the two projectors are placed side by side, their lenses can be centered behind these two holes. Naturally, the holes are made of a size correctly to fit the circular polarizing filters. The planes of polarization of the two filters are now "crossed"; i.e., the two are so arranged that the plane of polarization of one is at right angles to that of the other. The filters are then fastened in their respective holes, in the same position, by means of cellulose tape or by any other convenient method. The slides are inserted in the carriers, the projectors turned on and their lenses pointed through the two filters so that the images on the screen coincide.

For this work, a matte white or bead screen cannot be used, as these surfaces may depolarize the light reflected and nullify the effect. Any metallic surface screen, however, is satisfactory, and a piece of "silver board", purchased at an art store, serves the purpose quite well. Excellent brilliancy of image may also be had by rear projection, and the device illustrated on page 347 operates in this way. To view the effect, it is now necessary to mount the remaining two filters in spectacle frames, or in some sort of holding device, such as a hand made lorgnette like the one illustrated. The filters in the viewing device should be arranged so that they may be turned around by hand until the proper adjustment is made. Of course, the polarizing filters used must have sufficient "cutoff" so that each eye sees only a single picture.

It will be found that, by turning the filters in the viewing device, a position will be discovered in which the stereoscopic effect occurs, no matter which slide is placed in the right hand or in the left hand projector. However, once the proper adjustment is found, it is best to fix both sets of filters in position and to mark the slides so that the proper one can be inserted in each projector. In a non rigid setup of this nature, it will be found necessary to adjust each set of slides for position, but this gets to be an easy task, once the principle is understood. One thing is important; the eye will tolerate fairly wide discrepancies from side to side, but none at all vertically. This means that all corresponding objects in the two slides *must* be in line horizontally.

The effect of stereoscopic projection in full color by this method must be seen to be appreciated, and it is certainly worth while trying. When it comes to producing movies by the same process, a number of complications ensue. Two cameras must be used side by side, and they should be geared together for taking the pictures. In projection, the same method must be followed. It is more difficult to center the images, and, when using twin films, if one film is torn and a frame or two lost, the other must be patched to correspond. It is recommended that the experimenter first familiarize himself with the principles involved through the stereoscopic projection of color "stills." This is not only highly fascinating in itself, but it will be an excellent introduction to making movies by the same methods.

Going native

[Continued from page 343]

holed by my erstwhile hostess who had discovered the bingo game. Over we went. I got some grand movies, and she walked off with a floor lamp and an ash tray stand. My husband was shortly discovered demonstrating his imagined prowess with a baseball by trying to brain the poor darkey in the "get the big cigar" concession — more prime movie material.

I shot upward. I shot down. I stayed well back for general shots, snapped on a telephoto for unsuspected candid shots or moved up close with the standard lens for big closeups. I never saw so many objects and subjects just begging to be filmed. I not only got some grand movies of our friends, but a record of goings on

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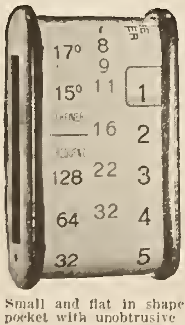

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that will be of interest to just about every audience.

Finally came the fireworks which were likewise duly filmed—and then we just plain ran down, trooped wearily back to our car and drove away home.

I couldn't help but think that my original filming plan—a few scenics—would have been sorry competition indeed for the vibrant bits of Americana I was fortunate in stumbling upon—real people, really enjoying themselves. For a small town carnival is fun—fun to see, to film and to screen. I decided then and there that I'd been devoting all too large a share of film to the humdrum activities of our family and friends. They're important—and I'm going to keep on filming them, of course. But there are so many other things going on in this world besides family parties, birthdays, buffet suppers and weekends at the club.

Members of that same ball team, so they told me, are going to be busy soon threshing and getting in the hay. They still have quilting bees and barn raising bees and corn husking bees.

Maybe it's just because I'm a "city slicker" that all these things intrigue me more than mixed foursomes at the club, dessert bridges or the same old crowd at dinner dances. Yet I think my friends will be equally interested in the movies I'm going to make.

I'm going native.

Put them in the swim

[Continued from page 341]

effective for the start of that race to the float. Be careful of waves and splashing, however, and take greater care if the water is salty. The lens mount is the vital spot, so guard it well!

If you are fortunate enough to find a bridge over the water, or a tower adjacent to it, you have a fine position from which to shoot almost straight down on the subjects. The position on the bridge is especially good for filming underwater swimmers. If you fear that light reflected from the surface of the water might spoil the scene, do not shoot straight downward, but direct the lens so that it makes an angle of about thirty five degrees with the water and then use a polarizing filter. Most of the glare will vanish, and you will have a chance of capturing the form of the swimmer just below the surface.

The general problems in taking pictures of diving are much the same, no matter what type of film we essay. In this case, also, we are much more fortunate in having freedom in choosing camera angles; almost all locations are possible, with the exception of one immediately below the diving board! Probably the best all around position for the filmer is slightly ahead of the board and to one side of it. If the camera is placed low and is used with an upward angle, the feeling of height will be emphasized. The front view is not so satisfactory, except for an occasional shot included for variety, and, of course, it requires a position one cannot normally attain without using a boat. If the board is topped by a tower, excellent shots may be secured from above the diver. However, a downward angle does not reveal the details of diving form so well as the shot from the side, and its use should be restricted.

The best cine study of a dive is a composite sequence of scenes made from various angles. For example, the following series of shots would present a dive clearly and smoothly on the screen: (1) the diver walks out to the end of the board (filmed from the rear of the board); (2) the diver springs into the air and makes his dive (filmed from the side at a camera speed of thirty two frames); (3) the diver's body cleaves the water, and he comes to the surface, swimming toward the camera (filmed from the edge of the pool or platform, with the camera trained on the water).

Of course, the movie maker is not likely to have two assistants to aid him to catch these three different shots during the process of one dive, so he simply films the same diver three different times and matches the action in editing.

It is possible to expand the set of three shots to four or five scenes, by splitting the action further and filming portions of it from additional viewpoints. If one is presenting a series of dives, he can use a different set of angles for each. Hamilton Jones, ACL, has worked out the technique well, and he can make it appear that he must have had a half dozen assistants in recording one incident.

Slow motion is invaluable in picturing diving; camera speeds of thirty two frames and sixty four frames will be used frequently. Even when there is no special need to analyze form, a camera speed of twenty four or thirty two frames is desirable, for, unless the action is slowed somewhat, the spectator will scarcely have an opportunity to see it.

One can enliven a water sports film with scenes of freak dives, or one could stage a scene in which a member of the party dives into the water with his clothes on. (He would be dressed in old clothes for the occasion, of course.) However, there is not much point in using reverse motion to show the diver springing back to the board from the water. This time worn device no longer brings even a chuckle in the neighborhood movie houses.

If canoeing is included in your water sports reel, do not neglect a sequence of the easy rhythm of the expert paddler. Take a closeup of his blade entering the water and then, for good measure, try a shot of the back muscles rippling under his skin. An inexpert attempt at boarding a canoe from the water is sure to be made by one of your friends, and usually this is worth a shot.

Probably the most thrilling water sport is aquaplaning, and a water sports reel would be incomplete without it. Since the noise of motor boats prevents conversation, all shots should be planned thoroughly before the action starts, and the performer should know exactly what is expected of him. If this is not done, the waste footage is likely to be appalling. In this case, a controlled sequence is necessary, even if the performers be our weekend friends.

The most common camera position seems to be in the stern of the boat pulling the plane, and, since usually but the one boat is available, this is likely to be the only viewpoint possible. It is not without its good points, for the progress of the rider cutting through the wake of the boat is most clearly shown from this location. Should the rider fall, he will continue to be in view after he rises to the surface. This is not the case with the side shot, made from another boat.

Yet scenes taken from a point alongside the rider are worth the trouble necessary to get a second craft from which to film. When you shoot from this location, the liveliness of the board, the tugs on the rope and the swaying rider all will stand out clearly on the screen. For safety's sake, one will not want to maneuver a boat behind the board, and there is no advantage in filming from this angle anyway. A shot from shore is useful only to establish the speed with which the board is moving. However, if there is a bridge handy, a most spectacular scene may be obtained by shooting downward and tilting up to follow the progress of boat and board as they come from underneath the bridge and head away in the distance.

But, no matter what kind of film you make, or what sports you can capture, there are three rules that will guide you to superior screen results: (1) hold the camera steady; (2) when you follow action by "panning", keep the subject centered in the finder; (3) in the editing, match the action from scene to scene so that there will be no breaks in the continuity of movement.

If you can do these three things, you can make a superlative movie of water sports.

Fitting film to purpose

[Continued from page 335]

ity to red makes the film especially unsuited for exposure with incandescent illumination, which is much richer in red than in blue rays.

However, this relatively inexpensive slow type of emulsion gives a satisfactory picture if it is exposed properly and if the subjects are such that it is not important to register, in shades of black and white, all of the variations in color.

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In using this film, one should avoid subjects that are likely to produce extensive halation.

The next basic type of emulsion for black and white movie making is orthochromatic film, which carries the range of sensitivity a step forward to include practically all colors except oranges and reds. Orthochromatic is also faster than positive type film, its speed being, usually, about the same as normal panchromatic emulsion. However, because of its lack of red sensitivity, its speed is relatively slower in early morning and late afternoon hours, when the sunlight is redder, than it is between these periods. Also, because of this lack of red sensitivity, it, too, is rather unsuitable for filming with incandescent illumination.

Yellow filters may be used advantageously with orthochromatic film to lessen its sensitivity to the blue end of the spectrum. As a rule, the filter factor for orthochromatic film is double that for panchromatic emulsion.

There is one important caution concerning filters in connection with orthochromatic film. Since the emulsion is not sensitive to red, a red filter, which passes only red light, prevents the very light from reaching the film that would affect it. The result is that the red filter acts like a lens cap, and the film is unexposed.

Preferred by many filmers for ordinary landscape subjects and outdoor action pictures, this emulsion will produce an entirely satisfactory picture with a good rendition of all colors except the darker oranges and red. Although it is slightly more sensitive to red than positive type emulsions, it still reproduces this color in a shade nearly black. This property of the film is noticeable in shots of sunburned or heavily tanned persons, who will appear very dark on the screen. Freckles similarly will be prominent.

Orthochromatic as well as panchromatic films are given a special backing that prevents the halation that was noted in the discussion of positive emulsions. There is no danger that white areas will be surrounded by a halo. The anti halation backing serves its purpose during the exposure of the film, and it is removed during processing so that light can be passed through the film for projection.

The third, and the newest, basic type of black and white film is panchromatic. Here, the color range has been extended to include red; thus, every color of the visible spectrum is represented in the screen image by a shade of gray.

Panchromatic emulsions now on the market may be divided into two general types—one, the normal panchromatic film; the other, a type even more highly sensitive to red. The latter is found in the supersensitive varieties and in certain of the fine grained slower types.

Normal panchromatic film offers a color balance completely satisfactory for all ordinary purposes, for its range of sensitivity to colors more closely approximates that of the eye than does the range of any other film type. The full complement of cine filters may be used with it to produce the many beautiful effects so familiar to movie makers. Yellow filters are indicated both for darkening skies, to emphasize clouds, and for the purpose of eliminating aerial haze. Red filters decrease the blue sensitivity still further and make possible the dramatic black skies often seen in still pictures. The exposure for normal panchromatic is that usually taken as standard for exposure meters, tables and guides. By virtue of its red sensitivity, this film is suitable for indoor work with incandescent lighting.

The second type of panchromatic film, with its even greater sensitivity to the red end of the spectrum, is ideally suited to black and white indoor filming with incandescent illumination. The relatively higher proportion of red rays of such light, that was disadvantageous with positive type and orthochromatic emulsions, here has become a considerable advantage. Supersensitive varieties not only have a greater speed than other emulsions, but also, in indoor work, the effect of this increase in speed is heightened further by virtue of the film's great sensitivity to red light.

Out of doors, this higher red sensitivity is not so beneficial. Red lips, for example, will appear a pale grey, and all other objects that are reddish in color will be recorded in relatively light tones. To overcome this extra sensitivity to red, one may use a green filter. But, since the proper green filter has a rather high factor, which cuts down the effective speed of the film, it is seldom employed for this purpose.

It follows that, for ordinary outdoor filming purposes, most movie makers give preference to normal panchromatic over supersensitive panchromatic. The increased speed is not necessary when filming in bright sunlight, and most supersensitive film is more expensive than normal panchromatic. On the other hand, this greater speed may be invaluable in outdoor filming in the early morning and late afternoon, especially during late fall, winter and early spring. The classic instance of the usefulness of supersensitive film in outdoor work is in shooting football. The sinking sun, an ever present, familiar cinematographic hazard, during the last quarter of the game, often calls for all film speed available, especially when one is using telephoto lenses, which are slower than the fast one inch objectives.

Another element to consider is slow motion, which requires more exposure. The intention to take slow motion scenes with a telephoto lens, plus the desire to obtain the greatest depth of field, could combine to produce a good reason for using supersensitive film on the brightest of days!

All of these film qualities can be checked readily by observation of results, and a critical examination of screen images will give one an idea of what they mean in terms of pictures. This subtle knowledge—so difficult to impart in words—is a valuable equipment for any movie maker. It actually adds to the pleasure of filming, for a sharp eye can appreciate subtleties of screen beauty that the less expert pass by unnoticed.

The clinic

[Continued from page 342]

is interested in reports from those who have screened films a great number of times and would welcome information about the condition of much used films as well as data about the methods employed in storing and caring for them. There is evidence that, if movie film is handled carefully and used on projectors in good order, it may be screened at least 500 times without noticeable wear.

Color closeups Try shooting a reel of closeups in color. It is surprising what attractive bits of color can be found in a garden, for instance. One of the simple metal titlers provides an easy method of making extreme closeups, while portrait attachments or supplementary lenses can be had for any lens or camera. If lighting is a problem, use a small hand mirror to concentrate sunlight under a bush or log. Stones upturned always furnish scurrying insects which are grist for the movie camera's mill.

Single and double The terms, "single system" and "double system", when applied to sound on film cameras, are confusing to many people. A single system camera records both sound and picture at the same time in one camera. Thus the sound and the picture it accompanies are on one film strip. The double system employs a silent camera and a separate sound recorder which may be placed at any distance from the camera. In this method, the recorder simply makes a sound track to match the picture, and the two must be combined later to produce the projection print. Of course, the camera and recorder must be operated synchronously by either a mechanical or electrical interlock.

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be returned to them without having been rewound after the projection. This facilitates inspection, because it then is necessary to go through the rewinding process only once. It is very helpful to libraries if users report any breakage or film damage that is encountered, for then the print can be repaired before it is sent out again. Libraries report that some users are lamentably careless in handling film and that, not infrequently, in the reels that are returned, long sections of perforations have been destroyed. It is hard to excuse such carelessness because, if a projector loses its loop for any reason, it is easy to stop it instantly. One of the most unforgivable sins is to run a sound on film print through a silent projector that has a double claw and double toothed sprockets. It completely ruins the film for future use.

It is likely that the worst damage is done to library pictures by users who are not themselves movie makers and who are not accustomed to handling film. For the honor of the craft, movie makers should take particular care when handling a film print that belongs to somebody else.

Speed Recently, in making a movie of trains, it was desirable, for continuity reasons, to secure a close shot of a locomotive whistle blowing when the engine was moving at a high speed. Since it was impossible to take the actual scene while the locomotive was in motion, a "fake" situation was worked out. First, the cooperation of a friendly roundhouse foreman was enlisted to get permission for the cameraman to climb on the running board of a locomotive. A day when the wind was blowing strongly was chosen, and the engine selected was facing the wind. The camera was set up and an actual blast of the whistle was taken at half speed. The strength of the wind combined with the increased rate of the action gave the illusion that the locomotive was running at high speed, for the steam was blown back in realistic fashion.—*Robert F. Gowen, ACL.*

Kill glare A substance used by commercial still photographers for reducing undesired reflections on shiny surfaces sometimes may be useful to the movie maker when he is taking closeups. This fluid, called ground glass substitute, can be painted on shiny surfaces in order to kill the gloss. One enterprising dentist used it when filming models of teeth and found that it prevented distracting reflections on the glossy enamel surfaces.

Title frame An ingenious method for using small pictures, or printed title samples, in a titler has been worked out by Fred H. Ray, ACL. Mr. Ray clipped, from a past number of MOVIE MAKERS, a small sketch of a theatre proscenium, as shown in the illustration. The area in the drawing

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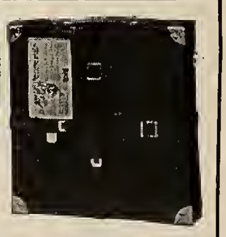

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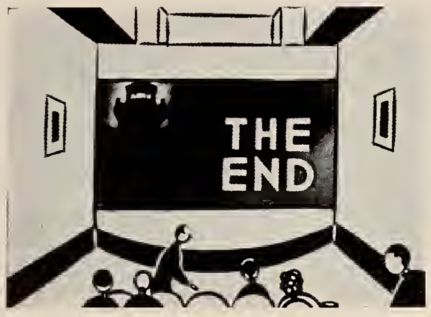
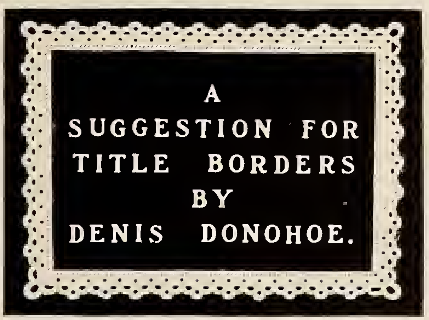


Novel "The End" title idea produced by Fred H. Ray, ACL

representing the movie screen is cut out, and the small pictures are placed behind this opening. Then the whole is mounted in the titler and filmed in the normal manner. The idea is best applicable to "The End" and similar short titles, for the border decoration is rather large for subtitle wordings.

Hot stuff Films, lenses and cemented filters are susceptible to extreme warmth, and it is a good plan to avoid exposing them to the hot summer sun for long periods. Camera cases left for hours in the sun develop a high temperature, and automobiles left closed while standing in the summer sun become veritable ovens. Lens and filter cement softens with heat, and, in extreme cases, damage may result. Heat is not good for any film, but Kodachrome is especially sensitive to high temperatures.

Borders Denis Donohoe, ACL, has evolved an interesting idea for decorative title borders. He cut out the borders of paper doilies and used them as a frame for titles made with gummed paper letters. The frame enlargement shows the result.



Travel guide In *Travel guide for movie makers—western hemisphere,* new service sheet available on request to League members, it is noted in the summary of data about the various countries that, in certain ones, there are no filming restrictions. It should be stated, however, that in all countries *but* the United States there are specific regulations prohibiting any

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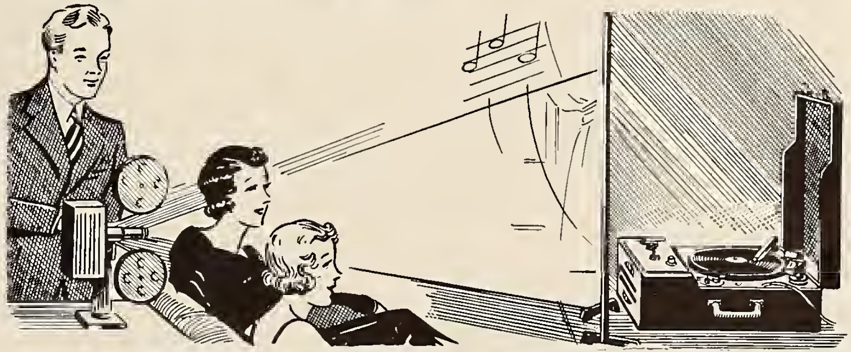

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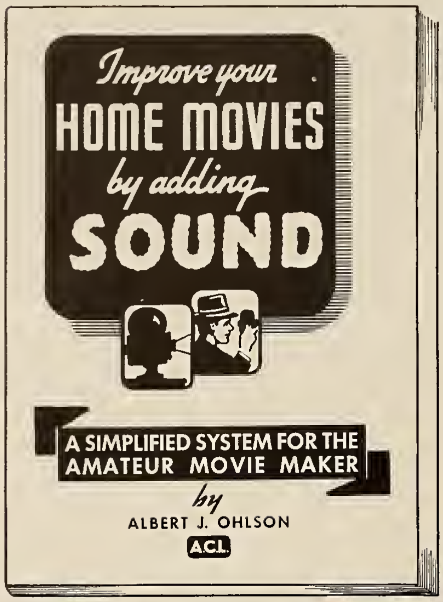

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filming from the air. This is explained in the generalizations given on the first page of the service sheet. Nevertheless, in many countries, permission can be obtained for air filming under certain conditions, and it is suggested that movie makers, who anticipate such activity, communicate with the consul general of the country concerned before commencing their trip.

Scene number Movie makers who have filmed dramatic or industrial pictures of fair length know how convenient it is to have a means of identifying scenes readily. The familiar procedure is to expose, at the start of each scene, a few frames of a slate on which the scene number has been chalked. But handling the chalk and wiping it off with a damp rag are inconvenient and messy.

A better idea is to use, for this purpose, one of the novelty slates made of a black paraffin compound covered with transparent celluloid. Pressure of a pencil or stylus on the celluloid causes the compound to adhere to it, making it possible to write legibly. To erase, provision is made for separating the celluloid from the black surface, and, after this is done, the slate is ready for use again. The slate, available in several sizes, large and small, costs about ten cents and can be used indefinitely.—*Kenneth F. Space, ACL.*

Water holder A discarded fountain pen from which the point has been removed is an ideal water holder for use in softening emulsion before scraping film for a splice. So that the pen will present a flat surface to the film, in some cases, it may be necessary to file the hard rubber outlet for the ink, which usually is found under the gold pen point. When the pen is ready for use in splicing, it simply is drawn across the end of the film in the splicer, and enough moisture is deposited to soften the emulsion.

Safety move When you have a priceless film that never could be retaken, it is worth while insurance to have a reversal duplicate made for projection purposes and to store the original film in a safe place. Film manufacturers have perfected the duplicating process to the point where few people can tell a copy from an original, and the cost is not high when the value of the copy is considered. If the original film is very valuable, it should be kept free from projection scratches, or other wear, and should be used simply as a master copy for making duplicates. Industrial film producers, or others, who wish a large number of prints may find it more economical to get a 16mm. negative made from the original reversal film and then to have positive prints made from the negative. Although this procedure is lower in cost, it does not often produce prints that are equal in quality to reversal duplicates.

Fader In order to use the dual turntable system of sound accompaniment effectively, it is highly desirable that the two pickups be wired so that they can be operated together, permitting the reproduction of sound from two records at once. Some directions for building outfits have specified a "fader" type of volume control, which is placed between the two pickups and which allows the operator to play either one record or the other but not both at the same time, yet this gives one less flexibility in planning sound effects. The League's service sheet, *Dual Turntable Construction*, explains the former, more desirable system and shows by means of a wiring diagram just how it may be put together.

Making a film about water

[Continued from page 352]

pensable for this work, and half camera speed gives cloud scenes more animation.

When a cloud settles into a stratum of cool air, its water vapor condenses, and down comes the rain. This part may tax your ingenuity more than any other section of the picture. Light conditions are usually pretty poor on a rainy day, therefore supersensitive film and a fast lens should be used. Unless the light is very propitious, your long shots may not show very much of the downfalling rain, so that one must make atmospheric shots, showing not so much the rain as the effect of it. Wet and shining umbrellas, reflections on asphalt pavements and swiftly running gutters give the idea. Raindrops pattering into puddles make fascinating designs of ever widening circles upon your screen.

Next in the scheme of things comes the tiny spring, fed by rain waters. As springs are very easy to find, this part of the film will not be difficult. From the spring comes the little brook, bubbling its way through meadow and wood, splashing over rocks and having a good time generally. Contrast may be obtained here by shooting the brook in its various moods, quietly flowing in some level place and spilling down over some miniature cataract.

As it flows on, it grows larger, fed by tributaries that it meets along the way. By now, it is quite a large stream, and in its depths the trout are lurking, so we can include an angler casting or perhaps an overalled country lad intently fishing with a worm and a bent pin. We must not forget the old swimmin' hole, with a group of youngsters splashing in its cool water.

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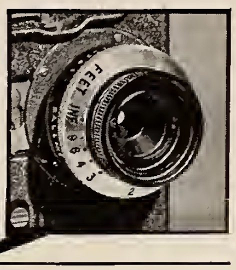

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When a river comes to a jumping off place, it means a waterfall, and that usually means power. As this is a parenthetical sequence, so to speak, any large waterfall will do, including Niagara. In this sequence, one can include a number of beautiful dam shots and, if one is lucky, he may still find an old water mill with its great wheel still turning.

Should one live near a large reservoir, an entire sequence may be made of it, preceded by some such title as, *Part of our stream has been turned into a great reservoir, eventually to be drunk by thirsty millions.* The great dam, the reservoir itself, a long shot and a close-up of the aerating fountains combine to make an interesting series of scenes.

Meanwhile, the main part of our stream has covered a lot of ground since it started from its baby spring. It has grown, little by little, until it has become a great river, and on its bosom all sorts of craft pursue their busy way. There is such a wealth of pictorial possibilities in the activities of a large river that the main difficulty here is the selection of the best scenes. Vessels being loaded, river vistas framed by giant bridges, perhaps a square rigger or two loaded with lumber, fishing boats, nets drying in the sun, a destroyer at anchor and a thousand other things are here to feed our insatiable cameras.

The river has almost reached its goal. A shot or two of the harbor, and we fade out on a placid scene of the ocean. Our water has completed one journey only to start immediately on another, for the foregoing process must be repeated so long as the world shall last.

A big advantage of this type of continuity theme is the fact that one is always at liberty to add entirely new scenes and to substitute better shots as one's technique improves. One can even remake the whole picture part of the film while still using the original titles.

Beach holiday

[Continued from page 340]

was spread on the sand. The seated group played various games on a piece of large, deep blue cardboard, and our beach umbrella and beach ball harmonized in color with the robe and cardboard. All of our friends were instructed never to look at the camera and were asked to play the games as naturally as possible, just as if they were not being photographed. Also, we asked for happy faces on the beach and sad, regretful expressions as we left it, and these sim-

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ple directions helped a lot to relieve self consciousness and posed action.

Toward the end of the first sequence on the beach, a game of anagrams is being played by the group, and this provides a natural transition as the letters of the game seemingly fall automatically into position to spell the title, *Water Sports for the Athletically Inclined.* Following this are scenes showing fancy diving and various swimming races. This is climaxed by shots of our friends swimming and playing with the brightly colored beach ball.

Then, the group is seen lying on the sand, looking intently at something out of the picture. The next shot shows that it is a beach vaudeville which attracts them. There follow scenes of various amusements, into which are inserted shots of our group watching the performances. When this is over, the group is seen eating the picnic lunch.

The next sequence shows the party climbing a stairway and running along a walk to the midway. They are pictured approaching a ticket window to the scenic railway and are seen entering the concession and riding the cars up the incline. I then tried shots in the moving "coaster", to show the reactions of the party in the car as it swoops down the first, fearful drop. This was accomplished by placing the camera on a unipod, which I clutched in one hand, while, with my other hand, I hung to the car for dear life. I suggest riding the scenic railway at least once before filming, as it helps to steady one's nerves. The party is next shown on a Ferris wheel and then on The Whip. Scenes of them walking down the midway follow and, after that, shots of an outdoor sideshow.

At last, we see the group leaving the beach. There is a closeup of a sign, "Exit," as the party passes out through the gate, and the sequence ends. In a brief conclusion, husband and wife are seen once more in their bedroom. The wife sits at her dressing table and applies a lotion on her sunburned shoulders. Through a mirror, we see the husband enter and take off his sweater, and the wife rubs the lotion on his sunburned shoulders. Then, moving with the caution of the freshly burned weekend swimmer, each climbs into bed with a sigh of contentment. Leaning over toward her husband's bed, the wife says, *"Gee, Harry, we sure had a swell time, didn't we?"* The scene shifts to the husband, in bed, who agrees emphatically and turns out the lamp, thus ending the picture.

By planning in advance, with a carefully written scenario, I found many advantages to good film making. First, we did not miss those shots which otherwise might have escaped us. Second, we were able to shoot the entire sequence showing the party in bathing suits on one Sunday, while the scenes along the midway all were made on another Sunday. In this way, nobody became tired, and it was much more fun for all.

The scenes of the husband and wife at home were taken at a later date. The shots of water sports and vaudeville were taken on various occasions, independently of our party, who seemingly watched them.

It was fun planning the picture, fun making it, fun fitting it all together at the editing desk—but the most fun of all is showing it to people who are really interested.

Traveling on film

[Continued from page 339]

are imported in a year. Human interest, that's all, but I find that my audiences enjoy these personal anecdotes much more than anything else. In connection with this, in my filming, I take close shots of the people and of their activities whenever possible. A good shot of a buxom West Indian "mammy" walking toward the camera with a load of bananas on her head will mean more than any five shots of the village street!

I always use my own projector and, when necessary, I supply the screen, too. I find that a five by seven foot image is entirely satisfactory for the average church auditorium or club room. I do not, by the way, make my own titles, for I feel that I am not skilled enough to give the degree of perfection that is required for my purpose. A good title assembly dresses up the film and makes the audience feel that the picture has some importance.

And here's something I do which has proved very popular. From the Caribbean Islands, I brought back a collection of native musical instruments, jewelry, hats, toys and so on, and I have these on display for the audience to examine after each lecture. This serves to bring the whole of the lecture just a bit closer. People like to see these things at close range and to handle them. Do this, when you travel, if you possibly can.

If you decide to spend some money for a trip with the idea of lecturing, your first thought will probably be Europe. But, wait, please! Europe has been covered so well by amateur and professional movie makers, by magazines, books and newspapers, that, whatever you photograph, whatever you lecture about, is bound to be familiar to your audience. You might, if you insist on Europe, spend your efforts picturing some restricted phase, such as old cathedrals, styles of architecture or agricultural methods. But why not go to some less publicized part of the world? I prefer these little known, romantic spots off the beaten track.

It's easy to find them! Simply study the more specialized travel folders, particularly those advertising the inexpensive freighter and tramp steamer trips. They go to the really exotic lands—the places that not everybody knows about! You say you can't do much in two weeks' vacation, which is all most people get? You're wrong! There are any number of intriguing places to visit—Haiti, Jamaica, Curaçao, Havana, Saint Thomas, Puerto Rico, parts of Mexico, Santo Domingo.

Equipment? You won't need too much. My last year's picture was made with a standard, inexpensive 16mm. camera. Just take a good 16mm. camera and the fundamental accessories to go with it, such as exposure meter, filters and *a tripod.* Perhaps this last is the most important, since screen steadiness will go far in giving your pictures that professional polish which brings you back next year for a return booking. Other important accessories are plenty of film, note books and pencils and an unquenchable thirst for every possible item of information that you can get. If you have that—and enough money to make the initial investment—go to it! I think that you will do better than you expect.

Critical focusing

[Continued from page 336]

cano, the destruction of a crocodile god's temple and a collapsing landscape, done in miniature. The model shots are well combined with the life sized scenes, and the operations would be convincing if the plot permitted it.

Color technique: The handling of color is pleasantly adequate, and particularly interesting to movie makers are the airplane shots. Those who are careful in editing color will notice how perfectly densities are matched from scene to scene.

"Troopship" United Artists. *Story idea:* The regiment is returning from India to England, and the troopship is carrying the colonel, his officers, the men and those wives who had been taken to India. In the happy atmosphere of soldiers looking forward to getting home again, the camera picks up the threads of the stories of several of the persons on board. The plots are woven together, as one man's life touches another's, and the independent plots form a composite whole in the manner made famous by *Grand Hotel.* This treatment has the advantage of a quality of reality, the effect of presenting the fabric of life itself, and amateur filmers could apply the principle in less complicated dramas and even in studies of a record or documentary nature.

Practical films

[Continued from page 344]

lard Motion Picture Company, of New York City, has announced its latest publicity production, *Over the Counter and Off the Shelf.* Made for the Modern Packaging Magazine, the 1200 foot film illustrates the sixty four prize winning packages of the year, as the accompanying narrative explains why they were chosen over the thousands of other competing packages. The film was post synchronized and duplicated in color.

■ *On Connecticut Campus* is the title of a two reel, 16mm. Kodachrome record film recently completed by Charles J. Carbonaro, ACL, of New York City, for Connecticut College for Women, at New London. In it, the day's activities are traced through classroom and sports field, and highlights of the Alumnae Weekend play are pleasingly presented. Funds for this production were given to the college by its class of 1927, with a view to using it at screenings before graduate gatherings. Mr. Carbonaro worked in close cooperation, throughout the planning and filming, with Louise Potter, assistant to college president Blunt.

■ A film to teach dentists the technique of employing a new type of X-ray film is now being made by Dr. Robert M. Reed, ACL, of Faribault, Minn. The production will indicate how the X-ray film, known as the Bitewing variety, can be used to detect diseases of the mouth and teeth. According to latest reports, the picture is well on its way toward completion.

News of the industry

[Continued from page 348]

movie camera lenses and other optical apparatus, has moved recently to new quarters in New York City. This company's new address is 39 West 60th Street.

All metal thermometer A new temperature measuring device, especially adapted for use with photographic solutions, recently has been placed on the market by the Weston Electrical Instrument

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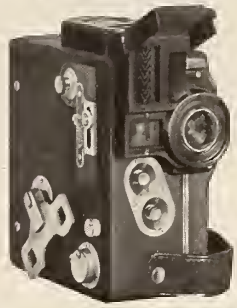

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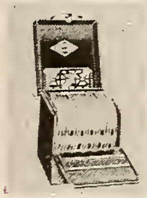
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New Weston Junior A new photocell exposure meter, recently added to the Weston line, has been announced by the makers, Weston Electrical Instrument Corporation, Newark, N. J. The new meter, said to be unusually compact and simple to use, is named the Weston Junior. It employs the same type of photronic cell and instrument movement that is used in the Weston Universal and Cine meters. On one side of the new meter is a circular cell window, while on the other is the easily read dial scale. Thus, when the meter is held in operating position, one may take a reading directly, while viewing the scene at the same time. The new instrument is said to be especially sensitive to low light values and will give readings under light conditions which would call for a stop of *f*/2 and a shutter speed of one fifth second with normal film. The scale is marked off in twenty four divisions, each corresponding to a difference of half an *f* stop in aperture settings, and this makes close regulations of the exposure possible. Above the meter scale, there is a movable calculator band, which is operated by a knurled knob at the top of the meter. Turning the knob enables the user quickly to ascertain all possible combinations of shutter and aperture for a specific light value and film speed. Provision is made for seventeen film speed ratings, and seventeen aperture stops are shown, from *f*/2 to *f*/32. There are also twenty seven shutter speed settings, from 60 to 1/1000 seconds.

Title book A new pocket handbook on title making, published in England, recently has come to our attention. Its title is *Filming on a Titler*, and it is published by Cinecraft Supplies, Ltd., 483 Green Lanes, N 13, London, England. While most of the title setups and title making instructions given are correlated to a specific type of titler, the ideas given are very stimulating and could be applied to almost any titling device. The book is illustrated, has 136 pages and is paper bound.

New DeVry branch In line with its present plan of expansion, H. A. DeVry, Inc., of Chicago, well known manufacturers of motion picture apparatus, has opened a new branch in Los Angeles. This is

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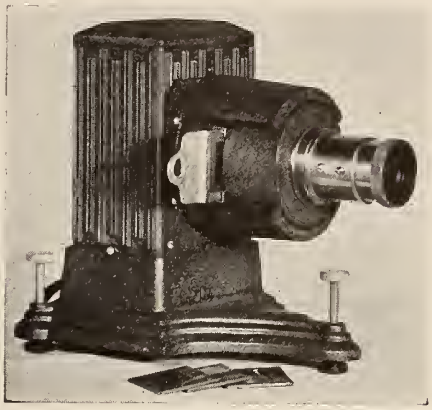
located in a section convenient for service and is headed by J. E. Norman, formerly the Detroit representative of this company. A complete line of DeVry products is available here.

Photrix A new, compact photoelectric exposure meter recently has been imported. The outstanding feature of this meter, called Photrix, is the wide scale sweep, which is accomplished by extending the scale diagonally across the face of the meter. The scale numbers are equally spaced and easily read. There are no external calculating scales to adjust, as the transposition of the basic reading, indicated by the needle, is made easily for other diaphragm shutter conditions, by glancing along the left or right sides of the scale. The meter has excellent sensitivity to lower light values. Because of the small size of the Photrix (two by two and one half by thirteen sixteenths inches), it is easily carried in the pocket. Further details may be obtained from the importers, Intercontinental Marketing Corporation, 10 East 40th Street, New York, N. Y.

New Filmo 16 A 16mm. magazine camera, with many important, new features, is announced this month by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. Using standard, fifty foot, 16mm. magazines, the new Filmo 141 permits instant loading and quick interchange of black and white or color, as the occasion may demand. This can be done without fogging even a single frame of film, for a special device opens or closes the magazine film aperture cover as it is inserted or removed from the camera. A new type of incorporated view finder gives a magnified, sharply defined field without any possible variation. The front element of the finder is interchangeable to provide correct viewing fields for lenses of seven focal lengths. A single frame exposure device is featured, and there are two optional ranges of operating speeds, either from eight to thirty two or from sixteen to sixty four frames a second. The lens mount is of standard dimensions, so that all thread mount lenses may be used with the new camera. There is a built in exposure scale for handy reference. The camera is compact and small in size, so that it may be slipped into the pocket. A convenient carrying case for camera, extra magazine and extra lenses is also available. Complete details may be had from the maker.

New subjects The Pictorial Film Library, Inc., 130 West 46th Street, New York, announces the release of four new subjects, in 16mm. silent and sound, as follows: *Master of the Camera*, showing a day in the studio of a famous photographer; *Snow Fun*, with Sonja Henie; *Ski-Esta*, a cinematic exposition of the science of skiing; *The Modern Dance*, presenting the work of Doris Humphrey and Martha Graham. This last is in 16mm. silent only; all the others are supplied both in silent and sound 16mm.



Keystone slide projector for monochrome or color slides

Photo Fair Visitors to East Fifty Seventh Street, in New York, cannot fail to be attracted by the inviting, modern exterior of the new Photographic Fair, Ltd., a complete and well equipped photo retail establishment recently opened by Joseph P. Hackel at 144 East 57th Street. Mr. Hackel's long experience in the industrial motion picture field, as well as in still photography, will enable the new firm to give skilful service to customers.

Agfa publications All amateur photographers will be interested in the availability of two new publications, *Agfa Formulas for Photographic Use* and *Agfa Cameras and Films for Amateur Use*. The former is a booklet containing over forty formulas, including developers, fixers, intensifiers, reducers and toners. The booklet also contains a practical discussion of the principles of chemistry as applied to photography. Both booklets will be sent to Movie Makers readers on application to the Agfa Ansco Corporation, Binghamton, N. Y.

Sound projectors lowered A substantial reduction in the price of several popular models in its line of 16mm. sound projectors recently has been announced by the Victor Animatograph Corporation, Davenport, Iowa. Included in this group are models 25AC, 24B and 38, which now are priced at $415, $520 and $595, respectively. The new prices are from forty to seventy five dollars under previous lists, and these substantial reductions are said to have been made possible by the constantly increasing volume of sales. The new model 33, "All in One" Animatophone is sold for $295.

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Fuller & d'Albert, Inc., 815 - 10th St., N. W.
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Post Office News Co., 71 W. Monroe St.
Seamans. Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.
Snyder Art Store, 21 S. Seventh St.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Keokuk: Wilkinson & Co., 422 Main St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

KANSAS

- Salina: Rose Jewelry Co., 114 W. Iron Ave.
- Topeka: Hall Stationery Co., 623 Kansas Ave.
- Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  - Lewis Film Service, 105 E. First St.
  - Stevensons News Stand, 125 N. Market St.

KENTUCKY

- Lexington: W. W. Still, 129 W. Short St.
- Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  - Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
  - Stewart Dry Goods Co., Inc., Dept. 54A.
  - Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

- New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

- Augusta: Mansurs, Inc., 193 Water St.
- Portland: Bicknell Photo Service, Inc., 15 Preble St.
- Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

- Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  - Folkemer Photo Service, 2814 Rayner Ave.
  - Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  - Stark-Films, 529 N. Howard St.
  - Zepp Photo Supply Co., 3044 Greenmount Ave.
- Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
- Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

- Adams: Smith Studio, 32 Park St.
- Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
  - Hotel Statler.
  - Film Library of New England, 239 Columbus Ave.
  - Ralph Harris Co., 47 Bromfield St.
  - Iver Johnson Sporting Goods Co., 155 Washington St.
  - Andrew J. Lloyd Co., 300 Washington St.
  - Montgomery-Frost Co., 40 Bromfield St.
  - Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  - Pinkham & Smith Co., 15 Bromfield St.
    - 292-294 Boylston St.
  - Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
  - Stephan Bros., Presentations, 71 Hudson St.
  - Visual Education Service, 131 Clarendon St.
- Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
- Brockton: Iris Pharmacy, 238 Main St.
- Cambridge: John H. Derby, Inc., Harvard Sq.
  - E M F Camera Exchange, 428 Massachusetts Ave.
  - Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
- Fall River: Walter C. Fraze Co., 9 N. Main St.
- Holvoke: Guenther's, 359 Main St.
- Hyannis: Studio Shop, 636 Main St.
- Lawrence: Al's Radio & Appliance Co., 59 Broadway.
  - Saunder's Photo Shop, 467 Essex St.
- Lowell: Bon Marche Dry Goods Co., Camera Dept.
  - Donaldson's. 75 Merrimack St.
- Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
- Newton Centre: Newton Camera Shop, 91 Union St.
- Pittsfield: E. J. Curtis, Inc., 397 North St.
  - E. C. Kilian, 411 North St.
- Salem: North Shore Movie Service, 418 Lafayette St.
- Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
- Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  - Harvey & Lewis Co., 1503 Main St.
  - United Luggage & Camera Shop, 1688 Main St.
- Westfield: North Side Pharmacy, 34 N. Elm St.
- Worcester: J. C. Freeman & Co., 376 Main St.
  - Harvey & Lewis Co., 513 Main St.
  - Livingston Photo Labs., 80 Franklin St.
  - L. B. Wheaton, 368 Main St.

MICHIGAN

- Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
  - Sound Amplifying Co., 212 W. Huron St.
- Detroit: Camera Crafters, 8218 Woodward Ave.
  - Crowley, Milner & Co., Dept. 124.
  - Detroit Camera Shop, 325 State St.
  - Eastman Kodak Stores, Inc., 1563 Woodward Ave.
  - Ford Movie Co., 1659 Ford Ave.
  - J. L. Hudson Co., Dept. 290.
  - Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
  - Metropolitan Motion Picture Co., 117 Fisher Bldg.
- Flint: Flint Camera Shop, 306 S. Saginaw St.
  - Gardner's Photo Service, 1425 Detroit St.
- Grand Rapids: Photo Service Shop, 1 Division Ave., N.
- Jackson: Royal Film Service, 125 Michigan Ave., W.
- Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
  - Linn Camera Shop, 109 S. Washington Ave.
  - North Side Pharmacy, 1136 N. Washington Ave.
- Monroe: McMillan Printing Co., 13 W. Front St.
- Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
- Oxford: Oxford Pharmacy, 5 S. Washington St.
- Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

- Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
- Hibbing: Lenz Drug Store, 307 Howard St.
- Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  - Hennepin News Co., 600 Hennepin Ave.
  - Leigh, Inc., 113 S. Sixth St.
  - National Camera Exchange, 5 S. Fifth St.
  - Northern Photo Supply Co., 521 Second Ave., So.
- St. Paul: Courtesy News Co., 389½ Wabasha St.
  - Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
  - H. W. Fisher Photographic Supply Co., 381 Minnesota St.
  - E. B. Meyrowitz, Inc., 358 St. Peter St.
  - St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

- Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
  - Barnard's, 310 W. 47th St.
  - Calvin Co., 26th & Jefferson.
  - Eastman Kodak Stores, Inc., 1010 Walnut St.
- St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
- St. Louis: Aloe's Optical Co., 707 Olive St.
  - Eastman Kodak Stores, Inc., 1009 Olive St.
  - Erker Bros., 608 Olive St.
  - Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
  - Geo. D. Fisher Optical Co., 915 Locust St.
  - Foster Book Co., 410 Washington Ave.
  - Kay's Photo & Optical Co., 212 N. Seventh St.
  - W. Schiller & Co., 6 S. Broadway.
  - Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
- Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

- Bozeman: Alexander Art Co.
- Butte: Al's Photo Shop, 42 N. Main St.
- Great Falls: Model Pharmacy, 312 Central Ave.
- Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

- Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
- Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
  - J. G. Kretschmer & Co., 116 S. 13th St.
  - Lawlor Sporting Goods Co., 1118 "O" St.
- Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
  - J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

- Reno: Skeels Drug Store, 2nd & Virginia Sts.
  - N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

- Claremont: Banister Studio, 10 Tremont St.
- Nashua: Nashua Optical Co., 202 Main St.
- Newport: K. E. Waldron. 1 A Main St.

NEW JERSEY

- Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
- Bayonne: Bergen Point Radio Service, 478 Broadway.
  - Marshall Music Shop, 428 Broadway.
  - Milton Mendelwager, 182 W. 49th St.
- East Orange: H. C. Deuchler, 541 Main St.
- Hackensack: Riger's Camera & Sport Shop, 291 Main St.
- Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
  - Levy's Sport Shop, 149 Monticello Ave.
- Morristown: Ajemian Camera Shop, 18 Park Pl.
- Newark: Anspach Bros., 838 Broad St.
  - L. Bamberger & Co., Market & Halsey St.
  - Davega-City Radio, Inc., 60 Park Pl.
  - Firemen's Pharmacy Co., 765 Broad St.
  - L. Kaltman & Sons, Inc., 303-05 Washington St.
  - J. C. Reiss, 10 Hill St.
- Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
- Paterson: M. S. M. Camera Shop, 156 Market St.
  - Walker Radio & Electric Co., 318 E. 33rd St.
- Plainfield: Howard W. Boise, Inc., 144 E. Front St.
- Princeton: Princeton University Store, On the Campus.
- Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
- Trenton: Dwyer Bros., 127 N. Broad St.
  - Photo Art Co., Inc., 129 N. Warren St.
- West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
  - Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

- Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
  - Harold's Photo Shop, 302½ W. Central Ave.
- Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

- Albanv: Albany Camera Shop, Inc., 204 Washington Ave.
  - Albany Hardware & Iron Co., Broadway at Arch St.
  - E. S. Baldwin, 32 Maiden Lane.
  - F. E. Colwell Co., Arcade Bldg., 13 James St.
- Amsterdam: Frank H. Gill, 15 Market St.
- Astoria: A. C. Camera Exchange, 34-01 Broadway.
- Binghamton: L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
  - Stickley's Photo Shop, cor. Hawley and Carroll Sts.
- Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
  - Amateur-Home Movies, 194 Greenpoint Ave.
  - Alan Benjamin, 931 Flatbush Ave.
  - Brody's Music Shop, 5660 Myrtle Ave.
  - Camera Center, Inc., 596 Grand St.
  - Camera Corner, Inc., 80 Willoughby St.
  - ***CINE CLASSIC LIBRARY***, 1041 Jefferson Ave.
  - H. B. Kay, 40 Linden St.
  - Geo. J. McFadden, Inc., 202 Flatbush Ave.
  - E. B. Meyrowitz, Inc., 255 Livingston St.
  - ***VISUAL INSTRUCTION SUPPLY CORP.***, 1757 Broadway.
- Buffalo: J. N. Adam & Co., 383-393 Main St.
  - J. F. Adams, Inc., 459 Washington St.
  - Hauser Bob, 11 W. Tupper St.
  - Buffalo Photo Material Co., 37 Niagara St.
  - Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
  - Wm. Hengerer Co., 405 Main St.
  - United Projector & Film Corp., 228 Franklin St.
- Cortland: North End Cigar Store, 25 N. Main St.
- Elmira: Miller Cine Films, 202 S. Main St.
- Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
- Glens Falls: M. Lapham's Sons, 186 Glen St.
- Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
- Ithaca: Cornell Co-op Society, Barnes Hall.
  - Treman, King & Co., care of George E. Houghton.
- Jamaica: Jamaica Camera Store, 8931-161st St.
- Jamestown: Lockwood's Store, Third & Cherry Sts.
- Mount Vernon: Photocraft, 12 Fiske Pl.
- New Rochelle: Camera Craft, 673 Main St.
- New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
  - Aladdin Camera Exchange, 4 E. 32nd St.
  - American News Co. and its Subsidiaries, 131 Varick St.
  - Robert Block, 154 E. 47th St.
  - Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
  - Bronx Camera Exchange & Supply Co., 393 E. 149th St.
  - Camera House, Inc., 145 E. 60th St.
  - Camera-Mart, Inc., 70 W. 45th St.
  - Abe Cohen's Camera Exchange, 120 Fulton St.
  - Columbus Photo Supply, 146 Columbus Ave.
  - Wm. C. Cullen, Inc., 12 Maiden Lane.
  - Davega, Inc., 111 E. 42nd St.
    - 152 W. 42nd St.
    - Empire State Bldg.
  - Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
    - 235 W. 23rd St.
    - 745 Fifth Ave.
  - Mortimer H. Fogel, 118 Liberty St.
  - H. & D. Folsom Arms Co., 314 Broadway.
  - Fordham Electric Co., Inc., 2563 Webster Ave.
  - ***FOTOSHOP, INC.***, 136 W. 32nd St.
    - 18 E. 42nd St.
  - Gall & Lembke, Inc., 7 E. 48th St.
  - Garden Camera Exchange, 317 W. 50th St.
  - General Cine Service, 204 E. 18th St.
  - Gillette Camera Stores, Inc., 117 Park Ave.
  - Gottfried Bros., 610 Madison Ave.
  - Grand Street Camera Exchange, 400 Grand St.
  - Haber & Fink, Inc., 16 Warren St.
  - Harvey's, 103 W. 43rd St.
  - ***HENRY HERBERT***, 483 Fifth Ave.
  - Charles H. Huesgen & Sons, 22 E. 42nd St.
  - Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
  - Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
  - Luma Camera Service, Inc., 330 W. 42nd St.
  - Madison Mart, Inc., 403 Madison Ave.
  - ***MEDO PHOTO SUPPLY CORP.***, 15 W. 47th St.
  - Meta Photo Supply Co., 126 Liberty St.
  - E. B. Meyrowitz, Inc., 520 Fifth Ave.
    - 150 Broadway
  - Henry Mielke, Inc., 242 E. 86th St.
  - ***MOGULL BROS.***, 68 W. 48th St.
  - Motion Picture Camera Supply, Inc., 723 Seventh Ave.
  - ***NATIONAL CINEMA SERVICE***, 3 W. 29th St.
  - New York Camera Exchange, 109 Fulton St.
  - Newman's Camera Exchange, 1192 Sixth Ave.
  - ***PARK CINE LABORATORY***, 120-122 W. 41st St.
  - Parker and Battersby, 46 W. 50th St.
  - Photographic Fair, Ltd., 144 E. 57th St.
  - ***RAB SONS***, 1373 Sixth Ave.
  - Snapshot Stores, Inc., 108 W. 40th St.
    - 75 Exchange Pl.
  - Frank Tanham & Co., Inc., 9 Church St.
  - Terminal Camera Exchange, 50 Church St.
  - Times Bldg. News-Stand, Inc., Times Bldg.
  - Trinity Talking Machine Co., Inc., 52 Broadway.
  - United Camera Exchange, Inc., 76 Chambers St.
  - United Motion Picture Industries, 149 W. 48th St.
  - John Wanamaker, Inc., Section 156, Broadway at 9th St.
  - ***WILLOUGHBYS***, 110 W. 32nd St.
  - ***WORLD FILM ENTERPRISES***, Film Center Bldg., 630 Ninth Ave.
- Newburgh: Baxter's West End Pharmacy, 486 Broadway.
- Niagara Falls: Century Photo Co., 910 Main St.
  - Stines Drug Store, 2108 Main St.
- Patchogue: Romeo Sales Service, 187 S. Ocean Ave.
- Pelham: Kolb & Crawford, 129 Wolf's Lane.
- Rochester: Bourbon Film Library, 387 Magee Ave.
  - Marks & Fuller, Inc., 44 East Ave.
  - Paine Drug Co., 28 E. Main St.

Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE***, 456 Turner St.
M. S. Young & Co., Bell & Bowell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: ***CAVALIER CAMERA CO.***, 1822 Center Ave.
Eastman Kodak Stores. Inc., 606 Wood St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co.. 302 - 25th St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison. Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
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Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
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Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

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San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

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Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

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Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

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Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd.. 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia
Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA
Vienna: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM
Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL
Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA
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Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

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Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba
Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia
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Ottawa: Photographic Stores, Ltd., 65 Sparks St.
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Sarnia: Ingersoll's Drug Store, 159 N. Front St.
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Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

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Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

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Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT
Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

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Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.
Yorkshire: Denton & Co., Ltd., 34-8 Sheffield Rd., Barnsley.

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Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
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American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
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Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis. 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

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Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

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Pollock & Co., Ltd., 50 Grafton St.

ITALY
Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

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Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

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Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY
Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA
Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

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Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH
Manila: H. E. Heacock Co., 126 Escolta.

SCOTLAND
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM
Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

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Cape Province
Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal
Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal
Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

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Singapore Photo Co., 39 High St.

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Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND
Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

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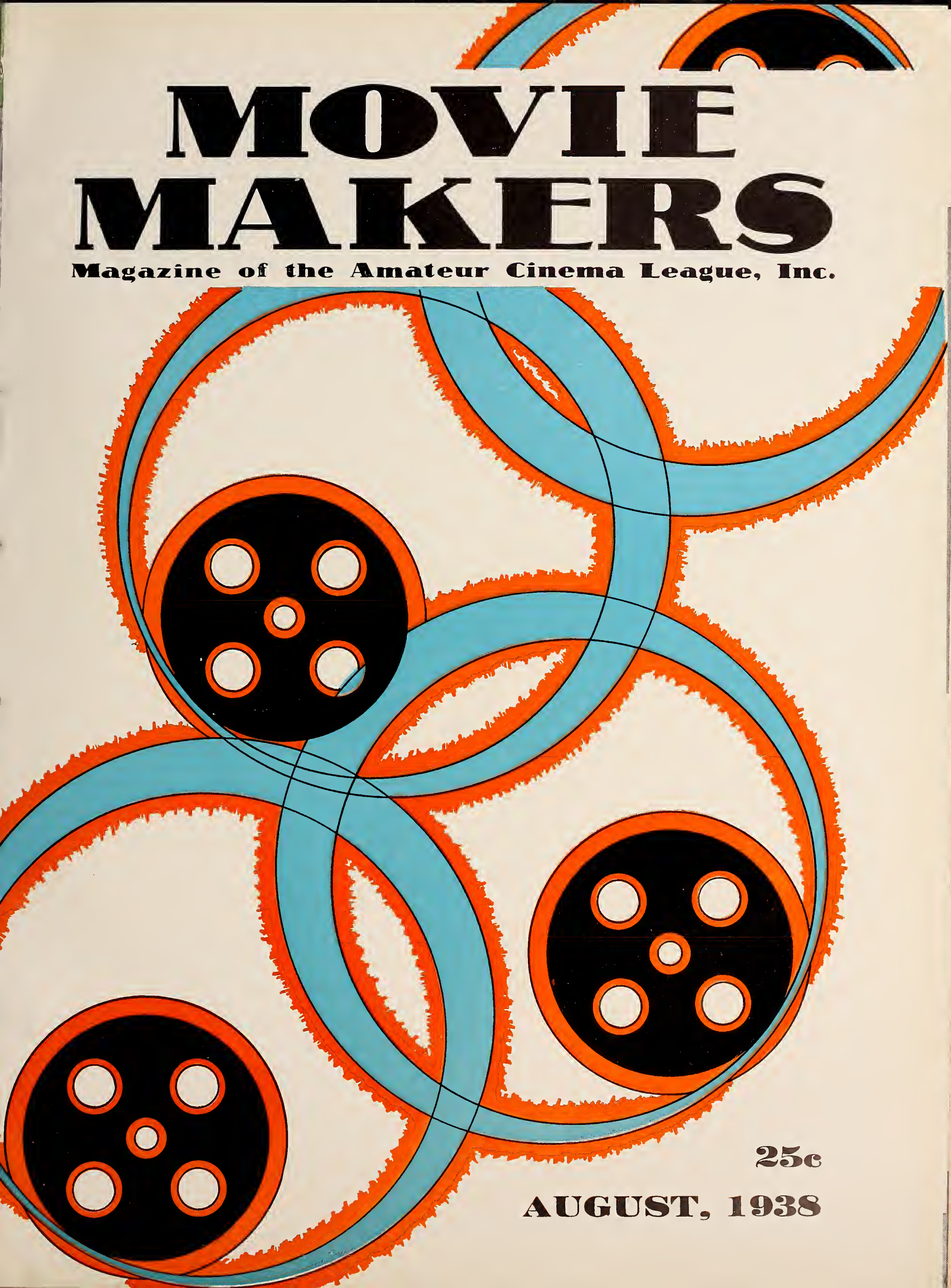

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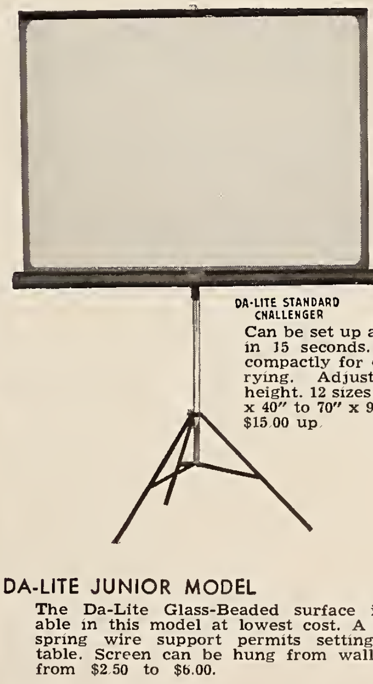

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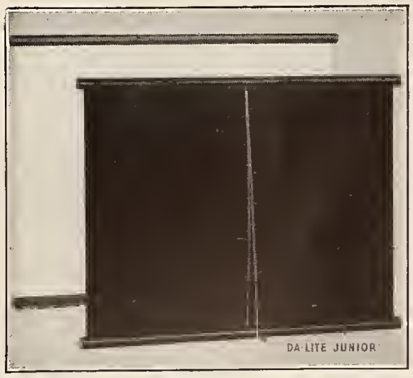

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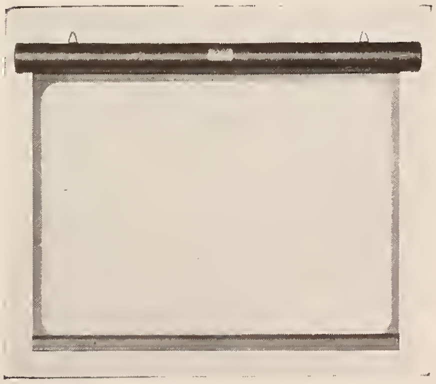

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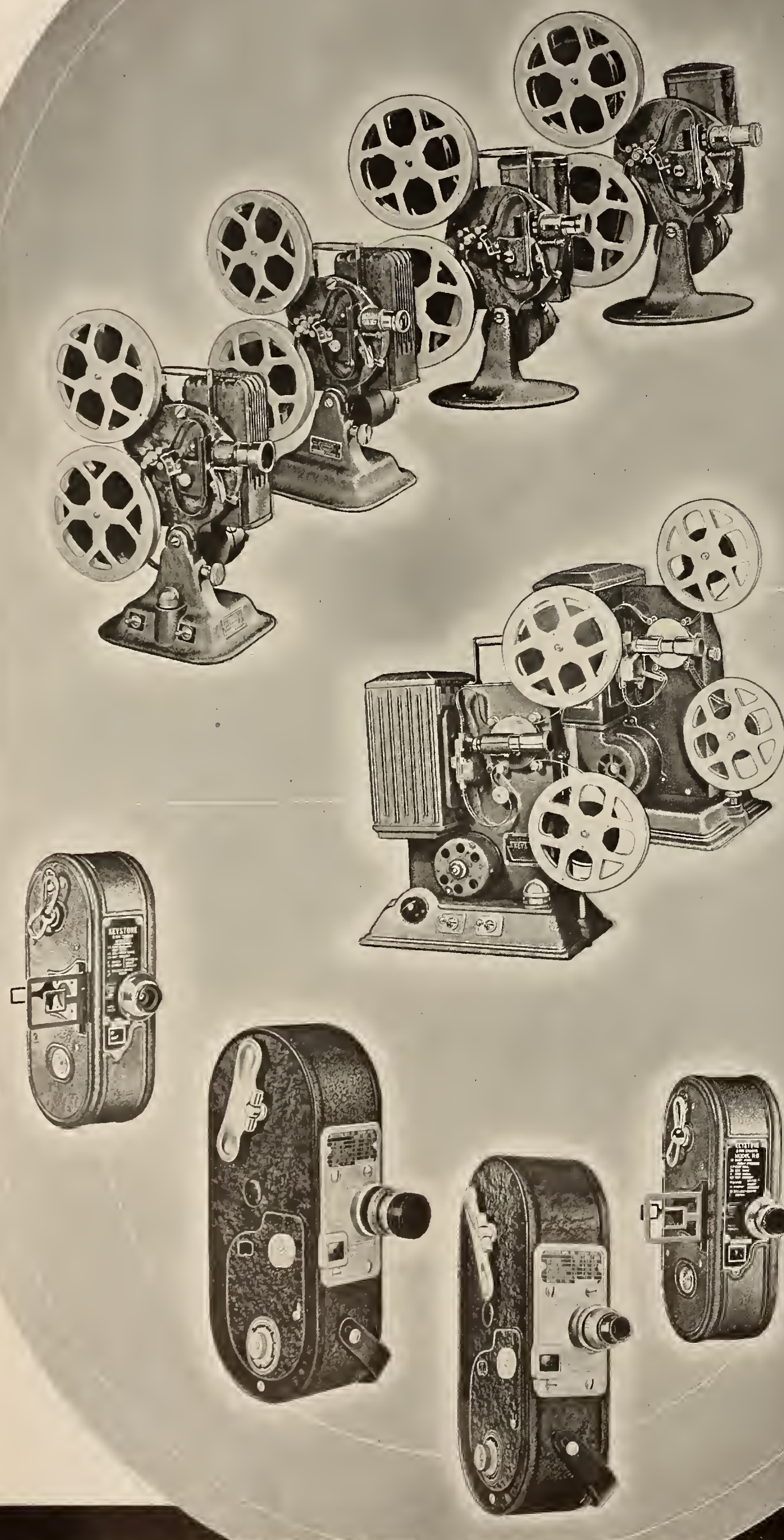

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MOVIE MAKERS

F. P. G.

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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Practical films

Reporting use of personal films in serious fields

■ *The Work of the Police Department* is the tentative title of a civics teaching film, being made by the Visual Aids Bureau of the Board of Education, in Brooklyn, N. Y., and now in the final stages of production. To be used in the classroom, this film will follow the life of a policeman from his Police Academy days, through the rookie period, to his work in the highly skilled departments of criminal technology. Michael J. Moscovitz, ACL, who is in charge of the filming project, points out that emphasis will be placed upon the social and welfare work which the Police Department superintends through its Athletic League, its Missing Persons Bureau and its Safety and Emergency Divisions.

■ In an attempt to bring his students closer to a real understanding of the French language and life, Salvatore Catania has produced an educational film of the city of Paris, which he has been screening before the foreign language classes in the Boys' High School, Brooklyn, N. Y. In addition to recording scenes of historical and cultural interest, the motion picture presents pictures of the French people, of the cafés and of the boulevards, included for the purpose of reproducing that elusive Parisian atmosphere. Mr. Catania, foreign language teacher, notes that the picture has attained considerable popularity among the students and has helped him greatly in his teaching.

■ So essential are the methods of safety and accident prevention in the work of the Bell Telephone Company that the employees of that company, in Pennsylvania, recently have produced six motion pictures to illustrate the safe and unsafe practices of telephone workers. Totaling 5500 feet of 16mm. film, the subjects included deal with the erection of pole lines, placing and splicing cables, installation processes and expert repair work. Planned, photographed and edited entirely by the employees of the company, the productions were supervised by G. H. Neeld, of the Safety Division, and were filmed with the technical advice of G. A. Pittman, ACL. It is estimated that 6400 members of the company will view each picture during the coming year.

16mm. scene by G. A. Pittman, ACL

Frame from a safety film by Bell Telephone Co. employees

■ Important industrial or publicity films now in production are: an 8mm. picture depicting the processes carried out in typographic service, by James E. Coleman, ACL, of New York, N. Y.; a 400 foot, 16mm. color film, by E. B. Linsley, ACL, of Aberdeen, Wash., which will survey the operations necessary in running a retail clothing store; a 16mm. film, by N. J. Wadley, ACL, of London, England, picturing the activities of the National Trust, a private English body which buys and preserves historic lands and buildings; a 600 foot, 16mm. film, by E. G. Wagner, ACL, of Pierre, S. D., which will delineate the construction of bituminous surfaces for highways.

■ *The Heart of New Jersey Life* is the title of a 400 foot, silent, 16mm. film lately produced by E. H. Christy, ACL, of Hillside, N. J., which presents the highlights of housing activities in his State. Accompanying the film with a narrative, Mr. Christy gives a complete explanation of how New Jersey people may take advantage of the new provisions of the National Housing Act. The film usually is augmented with the official sound motion picture of the Federal Housing Administration, and public screenings are arranged through the cooperation of local clubs and Chambers of Commerce.

■ The educational film in Great Britain, as reported recently by G. Buckland Smith, organizer of visual education in the Brentwood School, has taken great strides forward in the past year and a half since the official recognition, by the Board of Education, of the motion picture as a normal part of school equipment. It is estimated that at least 2250 teaching films are now available, the subjects dealing, for the most part, with the fields of geography, industry, medicine, zoology, physical education, agriculture and the fine arts. With regard to the correct use of these films, Mr. Smith points out that there are, at present, two opposing schools of thought in Great Britain. One group of teachers contends that classroom films should be silent and projected in daylight, thereby eliminating all idea of novelty; the other group maintains that the cinema should be introduced into schools as efficiently as possible, making it a normal part of the student's life by including both instructional and entertainment films.

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39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

The 15mm unit is intended for 8mm and 16mm cameras with f/3.5 lenses.

Booklet M-8 on Request

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Closeups—What filmers are doing

Down at Annapolis, Md., right near the United States Naval Academy, the Reverend Royal A. Rice, ACL, is sitting over his editing desk trying to figure out how to present the beauty of Xochimilco, in his 16mm. black and white picture, when he lacks the footage with which to do it. It seems that it rained, or something, the days he was there. Thus, he appeals herewith to his fellow members for a bit of swapping, or other arrangements to order. How about a nice sequence of ships and sailors in exchange for a couple of dozen feet on the floating gardens? Write direct, 382 West Street, at Annapolis, Md.

John V. Hansen, ACL, the League's vicepresident, is, as usual, a magnet for honors in his European travels this year. At Brussels, Belgium, his film, *Denmark in Color*, was presented before a special audience of 300 persons, headed by the Danish minister, under the auspices of the Society of Belgian Friends of Denmark. Later, in Paris, Mr. Hansen was given the annual award of the cup trophy offered by the International Circle for Artistic and Literary Diffusion by Means of the Cinema (which the Paris *Figaro* prudently reduces to the initials C.I.D.A.L.C.) at a special session, where the same film was shown in the presence of several royal princesses and the Danish minister to France. He was guest of honor at a luncheon given in Paris by the Danish minister and at a reception by the C.I.D.A.L.C. Mr. Hansen, who is, after all, in Europe to make movies, writes that he has retreated to Denmark precipitately, lest his visit should end before filming begins.

History came to life at Gettysburg, in Pennsylvania, as veterans of the Blue and Gray met recently on that famous battlefield in commemoration of the seventy fifth anniversary of the Civil War's crucial engagement. Filming the week long ceremonies, which were climaxed by the presidential dedication of the new Eternal Light Memorial, was the interesting feat of Edward H. Blettner, ACL, of Hanover, Pa.

As pretty and exciting a holiday film record as you would want to see is *Christmas at Our Home*, 200 feet of 8mm. Kodachrome by William A. Long, ACL, of Hazlehurst, Miss. It proved to be one of those happy surprises which come along now and then to brighten the League's screen. Mr. Long had written, "Kindly criticize this reel from every standpoint, severely. You will see that my photography and continuity are rankly amateurish." We feared the worst—and found pretty nearly the best. Later, we discovered why. The reel had been four months in the making, with every scene shot and edited from a completely planned and integrated script.

Independently, and in widely separated areas, two movie makers have hit recently upon the fine opportunity offered by what is really one religious sect. Working in Waterloo County, Ontario, Ernest A. Rawlings, ACL, has been busy this summer documenting in film the life and customs of the Mennonites, a group named after their founder, Menno Simons. At the same time, J. Stanley Burrows, ACL, has been roving through Lancaster County, in Pennsylvania, on the filming trail of the rarely pictured Amish. Simplicity, unworldliness, is the keystone of the original Mennonite creed, but it seems that, for some of them, life was not simple enough. The Amish, known as the "plainest of the plain," was the offshoot.

In a neat little triple play which involved Washington, New York and Chicago, a nun at a Catholic school in this latter city has been able recently to reacquaint herself with her sister's family, unseen for four years. Joseph H. Gawler, ACL, of the Washington 8mm. Movie Club, made the first move by writing the ACL for the address of the Chicago Cinema Club. The League supplied it, Mr. Gawler used it, and soon a friend of the Windy City group had the Gawler family films flashing before the cloistered sister. Tinker, to Evers, to Chance!

Notes out of the past, of more or less cinematic concern: Up in Nova Scotia, at the recent organization of the Halifax Cinema Club, it turned out that one of the charter members was a long time personal friend of Hiram Percy Maxim, the League's Founder President. The man in question is Major W. Coates Borrett, director of the Halifax radio station, who, in 1925, journeyed to Paris with Mr. Maxim to attend the Convention of Radio Experimenters. Our other note comes from Jim Cypher, jr., ACL, of Connellsville, Pa., who wrote us asking after an 8mm. print of *The Great Train Robbery*. Not only was this a mighty early American made photoplay, but Mr. Cypher thinks it was the first movie he ever saw. And further still, it seems that Edwin Porter, director and producer of the *G. T. R.*, was a Connellsville boy himself and a good friend of Jim Cypher, senior!

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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What really costs

THE high cost of film is a discredited myth, but the high cost of errors in filming is still with us, in spite of everything that manufacturers, dealers and the Amateur Cinema League can do to eliminate it.

There are many better uses for large pearls than to dissolve them in vinegar to make a brackish cocktail, and beautifully made movie film is capable of a thousand applications, all of them more satisfying than spoiling an evening for friends who ought to protest, but don't. Making good movies is an economical hobby, compared with almost any other avocation, but making bad movies is extravagance.

If decent filming were so rare an achievement that only a few intrepid souls dared hope for it, we should all feel less critical of what drops below that standard. But interesting, competently made amateur footage has become a commonplace with thousands of cameramen and their audiences, and nine out of ten persons have a yardstick to measure what is projected for them in movie makers' homes. They ought really to use that yardstick not only to measure, but to smite extravagant film wasters hip and thigh.

It may be charitable to conclude that the high cost of film errors comes from the inability of a few movie makers to distinguish good footage from bad, for that permits us the luxury of forgiveness. Such charity is, for the most part, misplaced, because the boys who chew up good film to no purpose are generally less ignorant than careless. They are brothers in spirit to those hit or miss fellows that keep automobile repair shops busy replacing fenders that would never have buckled under reasonable treatment. They have no genuine title to participation in a fine hobby like movie making, and, what is much worse, they give that hobby a black eye because they insist that it is too expensive.

These costly film errors, that consign an admirable product like cine film to an inglorious end, form a constantly repetitive pattern in the pictures of sloppy workers. We see dancing landscapes on the screen, trees, houses and highways that leap like crazed chamois; we see a blurred streak of what is in between a tower to the north and a bridge to the east; we are offered skies of dead white and forests of so deep a gray that they are almost black; our friend in summer clothing glitters like an ice statue, while his face under a hat is as somber as the bottom of a well; the bed of glowing scarlet poppies shows up darker than russet chrysanthemums; the green sward has apparently been doused with yellow paint; titles read "nor' nor'east" and their words are cut off by the screen's margin; closeups of important objects in the cine tale are made indistinct by intuitional focusing. All of this occurs on emulsions that delight the heart of the true craftsman.

Good movie film, like good motor cars, good clothes, good food products, is not expensive, but its misuse is an economic tragedy. There ought to be a law about it.

John B. Titcomb from Black Star

THE WORK AND PLAY OF AUGUST

William M. Rittase

LIFE THROUGH DETAIL

If you would make films real, give them convincing touches

LAURENCE SANFORD CRITCHELL, ACL

WE happened to be traveling over a motor road in Switzerland when a turn brought us face to face with several snow slopes a quarter of a mile from the car. We left the machine behind us and mounted a grass bank, while one of the party, a young woman, took out her movie camera and filmed the splendid view of the mountains. The close and swift movements of the clouds were beautiful behind the peaks. But, as we turned to leave, another person with us, a painter, shook his head.

"You have missed the significant beauty," he said to the movie maker, as he stooped and ran his hand through the frail, interwoven Alpine flowers, edelweiss and stunted grass that grew under our feet. "Photograph this!" he commanded. And, as the woman filmed, he moved his hand quietly among the blossoms.

"Man appreciates the beauty of the mountains quite sincerely and with considerable awe," he said later. "But, if you make the mountains human for him—if you draw his gaze down, from the awful hardness and emptiness, to the small things like the path in the valley and the warm, living flowers—you add to his awe, then, a quality that he can love, or, if not love, at least appreciate in ease. Common things enable us to feel moderately; no one could enjoy himself long in unrelieved immensity—or even unrelieved beauty."

Significant detail bears the same relation to the motion picture as dialog does to the short story; it serves to tell the story and to give life—especially the latter. Man is made uncomfortable by the inhumanity of mountains; there is a rebuke in empty deserts. But, in real life, he is surrounded by the comfortable quality of the small. If, from a lake steamer, he gazes away to some immense hill lands, then he has at least, beneath his hands, the common rough wood of the rail. If he sees the desert in bloom, he can touch the blossoms with his hands and feel their texture. The quality of detail is the quality of actuality.

Too often, however, a movie maker is ready to photograph only those things which intrude themselves obviously on his senses. The result is a collection of scenes which, whatever their intrinsic beauty, lack the contrast that would have made them collectively beautiful. They fail to live, for a motion picture *can* fail to live, despite its motion. It can represent all of the sights that attract a movie maker (who, being human, ingenuously trusts that what he films is human) and yet be lifeless, inert.

We fail to observe significant detail because it appears commonplace. It figures too readily in our actions. Yet, if a movie maker were to cultivate an eye for it, he would learn the basis of cine entertainment. In a sequence of early morning on a camping trip, for example, one could film a sleeper awakening and getting up from his bed. One could show his hand sliding along the canvas of the flap and throwing it back carelessly. There, in the curves of the cloth, in the action of the hand—so commonplace—and in the pause when the hand rests, are the details of a moment. It may be that the camper sees far off to the still lake, with its empty canoes and its pines, but those sights follow upon, and are indissoluble from, the reality of his hand on the canvas.

Detail should be significant, not only in its substance, but in its movement. In a film of a tennis match, for example, one of the opening scenes would show the players as they walk on the court. A near shot follows, as one player takes his position, the racket dropping idly by his side. In the *closeup*, his hand holds the racket loosely, with a slight movement of swinging, but then, in a moment, the fingers tighten and grip it, the hand begins to rise. The game has begun—begun not only on the screen, but also in the minds of the audience. The movements of the hand on the racket give the audience enough material to reconstruct, from their own experience, the action concurrent. To suggest is to summon imagination, and the result, although hidden in the subconscious, creates an idea of reality. If, in the end, your audience proclaims astonishment at the quality of the film, the astonishment is genuine. People seldom realize what has stimulated their participation in a story situation.

The motion picture, *Man of Aran*, was a notable example of strange vividness and reality conjured out of contrast. Those waves from the ocean, thundering against the immense island cliffs, were made doubly impressive by the inclusion of scenes of the hands of fishermen who lifted kelp, carried baskets, stirred the fire.

Movement in closeups should be quite slow, even slower than normal. The space of an inch in a scene very near the lens may be equal, on the screen, to a mile or so of distant area in a long shot. To avoid incongruity, one should never change from a closeup directly into a long shot, or vice versa. If a sequence on the screen shows an illogical transference from one point to another, the mind is confronted with disillusion and discomfort, as if a narrative omitted various verbs. Between a long shot of a mountain lake and a closeup of hands removing a yellow rope from a capstan, a medium shot of the boat should be inserted.

Closeups vary in proportion to the subject filmed. Thus, a closeup of part of an ocean liner might be considered a medium shot if the subject were a smaller one. It may be said that the value of a closeup is not governed by the distance from the camera to the subject, but by the size of the subject in proportion to its complete body. That you should descend into the realm of minutiae for your contrasting detail is not usually necessary; contrast and variety are arrived at, not by the closeup in itself, but by the relation of the closeup to the rest of the sequence.

Detail ought never to be entirely inanimate, nor should it lack relation to the main body of a film. The purpose of detail is both to help tell the story and to provide originality and freshness. Two fingers, a jar of

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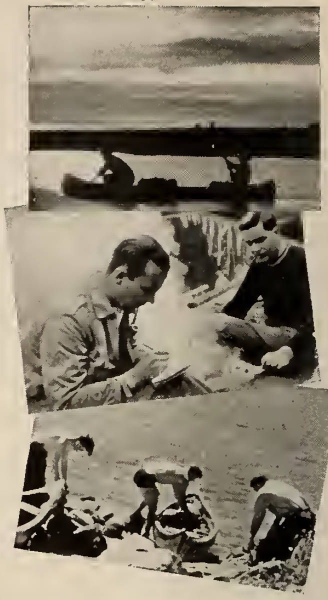
F. R. Crawley, ACL

16mm. scenes by
F. R. Crawley, ACL



A title background (left) and (right) shots in "Glimpses of a Canoe Trip"

CINE CANOEING

A Canadian trip record and the way it was made

F. R. CRAWLEY, ACL

"LET'S make a really good cine record of this year's trip!" The dark eyes of the husky young French Canadian, who was seated across the table, flashed me a look of interested surprise. When I outlined to him my plan for a 400 foot movie record of our canoe voyage in the wilds of Quebec, he shared my enthusiasm. The result of our combined efforts was *Glimpses of a Canoe Trip*, given Honorable Mention in Movie Makers selection of the Ten Best last year.

Imagine twenty five portages, varying in length from mere "pitch overs," of one or two hundred yards, to sweaty grinds, of three or four miles, through trackless bush, all to be undertaken within the space of ten days. Add to these distances a load of 125 to 150 pounds of necessary camp equipment, include the burden of an awkwardly swaying canoe, and the canoeist begins to feel like a veritable Atlas.

Did I have the nerve to suggest that we add an extra twenty or thirty pounds of movie camera and tripod? I certainly did! If it had been an extra hundred pounds, the answer still would have been "Yes!"

If you are making a trip by canoe this summer, I also advise you to take a movie camera, in spite of its weight. When you relive those joyous days, on some blustery winter's evening, you will be repaid a thousand times for any paltry inconvenience you may suffer in carrying the camera. And don't dispense with your trusty three legged friend, under any misguided idea that you can do as well without his extra weight. You will bless his sturdy legs time and time again as you gaze, as if through an open window, at the familiar scenes unfolding with rock like steadiness before your grateful eyes.

In our film, *Glimpses of a Canoe Trip*, the main title dissolves into an ultra closeup of an entry being made in the trip's official log. The date and location thus are introduced easily, without interrupting the flow of the film. The next shot is a semi closeup of the log keeper, pipe in mouth and seated beside our first breakfast fire, appearing to be engaged busily in making the entry shown in closeup. In the immediate background, breakfast preparations are going on apace, while, in the distance, the timber laden river rushes past. Then, the members of the party are introduced at their various tasks.

We included plenty of closeups of the preparation of meals—bacon and eggs sizzling, flames licking around the frying pan, golden toast crisping beside glowing wood coals—for all these would add spice and reality. These closeups are spaced between near shots of the preparation of the meal.

Camp clean up comes next, followed by a closeup of the fire being doused carefully. This scene slowly dissolves into a semi long shot of "putting in," and this is followed by closeups of provisions and duffle being stored in the two canoes, in the current of water and impatiently tugging at their mooring. This sequence is ended by a long shot as the laden craft leap out into the gripping current.

Continuity for a film of this kind is best handled on the basis of the natural sequence of events, and, with this method, much can be done in the subsequent editing. This does not mean, however, that one should shoot isolated scenes, with the hope of obtaining smooth sequences magically from an editing board. One must make sequences, in the first place, which will give the impression of smooth progress. Do not, for instance, follow a scene of voyageurs laboring up current in fast water by a scene of them peacefully coasting on the bosom of a placid lake. If you are the fortunate owner of a camera equipped for lap dissolves, two scenes, such as these, could be connected smoothly with a slow dissolve, which would indicate the lapse of time, but, without the dissolve, you will get an abrupt break of continuity.

The forward progress of a canoe furnishes obvious sequence material, and we had no trouble in working out treatments such as these:

1. Fade in on a long shot of a bend in the stream; the current is flowing swiftly toward the camera. Two canoes round the bend and come past the camera field.
2. Semi long shot of the two canoes proceeding downstream and swiftly disappearing around another bend.
3. Near shot of white water. The two craft leap through the scene.
4. Medium shot of the canoes shooting a small rapid.
5. Long shot, from across the bay, as the two craft bob down the final fifty yards of the inlet and glide out on the bosom of the lake.
6. Semi closeup of the arms of the stern man as he paddles leisurely in smooth water. (This scene was filmed from the bow of the canoe. The subject paddled very slowly, to allow the tripod to be used with safety, and a camera speed of eight frames a second was used to give his motion normal tempo.)
7. Medium shot, made from above, in the foreground of which are the edge of a rocky cliff and, in the background, the sparkling water of the lake. The leading canoe enters from the right and exits on the left. Before its wake is dead, the second craft repeats the performance.

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FOLLOWING GOLF THROUGH

C. J. HOLSLAG, ACL, and R. C. HOLSLAG, ACL

GOLF offers action, rich possibilities for motion analysis, events and attractive scenic backgrounds—in short, most things that are considered good movie material. Further, a good game of golf will compress into eighteen holes all the joy and sorrow, the triumphs, frustrations and struggles that any good photoplay should have. Here is such responsive material for the filmer that it is a wonder some avant garde worker has not concentrated on the possibilites of a golf game to turn out some such film study as *Hopes, Hazards and Handicaps*, or a striking drama, entitled *Ten Strokes That Shook The World.*

As for movie technique, what makes a better closeup than the ball finally dropping into the hole, perhaps with the imperceptible hesitation at the edge that brings the golfer's heart to his mouth? Or what is so graceful in slow motion as the perfect golf swing and the accurate contact of the club with the ball? Such things as these are written in the primer of golf movies. What we should like to do is to pass on to the more exotic phases, which will bring the soul of the game to the film.

By way of demonstration, let us consider some of the occurrences at an actual game. These things really do happen, as any golfer will testify; in fact, he would be able to describe, from his own experience, many similar bits of action which involve equally effective comedy and drama.

Let us start out with a foursome, since this combination seems to offer the most possibilities. If you are really strong on complications, try a mixed foursome—two men and two women.

The game starts, quite naturally, at the first tee. This usually is well elevated, so that an upward angle shot, showing the group of players partially silhouetted against the sky, suggests itself. A small aperture and a filter are indicated, or, if color film is used, the polarizing filter may help. But, to start a genuine golf story in film, do not commence with the first stroke. Golf is a sporting game, in which each player is granted an allowance, based on his individual ability. This is the handicap, and loud and long are the arguments in our foursome over the proper handicap to be allotted to each player. A scene of gesticulations, arguments and rebuttals should form the introduction to any game about to be played by a proper foursome. Here, the cameraman will be assured of plentiful action.

After an adjustment is made to everybody's satisfaction, the tee off occurs. The cameraman who is humorously inclined may be tempted to stage a shot in which one of the players confidently expects the ball to fly, but misses it entirely. Overcome this temptation. Such a shot is not genuine, for no golfer has the temerity to appear on the links with other players if he cannot connect with the ball. Through nervousness or improper technique, he may slice—that is, not hit the ball squarely. In certain cases, he may even dig up a little sod, along with the ball.

The first hole lies down the fairway and needs a good, clean, straightaway drive. To pop the ball into this hole in one stroke is the famous "hole in one." It is usually accomplished only by sheer chance and, in our club, entitles one to membership in the Eagle Division. In our film, however, a hole in one may be staged. For a golf audience, it is perfectly legitimate to do this, because of the warm, happy feeling it seems to bring to golfers in the audience. To arrange a movie Eagle shot is easy—medium shot of a good, clean stroke; medium shot of the ball rolling down the fairway away from the camera; closeup of the player looking off with fearful anxiety; closeup of the hole with the ball rolling in. If well and truly cut, this sequence will be pleasing and genuine. It might be finished off with a scene of the three others clapping the successful one on the back; perhaps he was the one who argued for the greatest handicap. Or, in continuing, he may be the very one who has all the difficulties later in the game. For, in golf, it often happens that "pride goeth before a fall."

So, we pass on to some of the more difficult phases of the game, because the prototype of all regular, straightaway shots is the one we photographed at the first tee. What really adds spice to the game are the difficulties purposely introduced on every course and known as hazards. Here, cinematic material abounds in the shape of some of the most outrageous of fate's perversities (or so it seems to the golfer). The vagaries of chance, for instance, may guide the ball right past the edge of a hole on an uphill slope, then cause it to roll back and graze the other side of the hole without

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How movie record can be made of a popular game

Bob Leavitt from Black Star

When filming golf, get close for the shots of putting

THE RIGHT BEGINNING

It's mostly mental and it calls for common sense

ROY W. WINTON, ACL

"I AM sure that the League can get me started in the right way, even if I am the rankest amateur, because several of my friends have told me what you have done for them. I want you to send me everything I ought to have, of your publications, so that I can improve rapidly. I don't know what I need, and I am depending on you to decide that for me."

This kind of letter comes to League headquarters time after time. We know that it is written by a new movie maker who may become a really expert filmer or who may never turn out anything beyond the dreary footage of the hopelessly awkward cameraman. We know that this gamble exists, in spite of everything that we can do to steer the newcomer away from the second of these cinematic fates. We know that two cinematographers, each getting the same amount and kind of assistance, will march off in two exactly opposite directions, one toward success, the other toward mediocrity.

This is the problem of all education, and the League shares it with schools and colleges, as well as with vocational and trade teachers. It would be easy to become fatalistic, and to say that some persons are capable of progress, while others can never get forward, no matter how much effort is spent on them. This throws the whole business back on society, and the philosopher can wash his hands of it all. Perhaps we are more stubborn than philosophic at League headquarters, but we do believe whole heartedly in the "teachability" of the man or woman who has bought a cine camera with a real desire in his mind to make good movies. We welcome the gamble in all training, because we hold that, with the right start, the average filmer will teach himself and that our job will be that of supply depot—to give him the right answer to a specific question and cine problems, when he is temporarily held up.

A perfect holiday reel awaits those who begin carefully

Photographed on Agfa film, © Agfa Ansco

This matter of a right start, however, involves two factors, the teacher and the taught. The League, as teacher, has done its best to provide the information needed in as simple and clear a way as it can present it, by means of MOVIE MAKERS, *Making Better Movies* and booklets and service sheets. These do produce better filmers, where the beginners do their part. But there is a question of real importance here. How must the beginner do his part?

The suggestions to be offered will strike some readers as outside of the field of down to the ground technique. "We want something to sink our teeth into," they will say, "that will give us, once and for all, the stripped and undecorated kernel of knowledge, so that we may apply it with success." These are the yearners after formulae, scientific magic, systems, prefabricated education, so beloved of the advertising writers for the "quickie" schools. They are willing to do their part, provided their part is that of a pitcher with a large opening, into which will be poured the essence of perfection.

But human beings are not pitchers. They are exceedingly complicated, difficult and sometimes irritating organisms, who have to be dealt with subtly and indirectly, and who, even in dealing with themselves, have often to sneak up on their own blind sides, as it were, if they are to get what they want from their own capacity. So, the part to be done by movie beginners is made up largely of mental attitudes.

These attitudes vary. There is the fellow who presents you with his best approach to a mental vacuum and who bids you to teach him; there is the man who lets you see that he knows most of what you will tell him already, and that he chiefly wants you to provide him with the bones of a lively argument; there is the confirmed pessimist, who defies you to conquer his ignorance. What every teacher hopes for is the student who admits a lack of information in a particular field, but who will bring to bear on that field his general intelligence and who will relate it to other areas of knowledge that he possesses.

What, then, is the preparatory school for movie making, to which the beginner can send himself, in his early days with the Amateur Cinema League? What are the mental attitudes he can cultivate, that will make his progress easy and his success a pretty safe conclusion?

If you are a beginner—and this discussion assumes that you are—you find yourself the excited owner of a beautiful piece of machinery, that is guaranteed to whir and purr, both visibly and invisibly, as you look at it, and that will, presumably, give you motion pictures. What do you really think about it? It does not matter what you pretend to others, but what do you think, in all honesty to yourself? Are you the bold, masterful type that will make the contraption jump through hoops? Are you a trifle fearful of putting it through its paces, lest you "jimmy" it? Is it a complete, and even slightly terrifying, mystery, for which you paid a good sum? Is it an interesting problem, to be approached with

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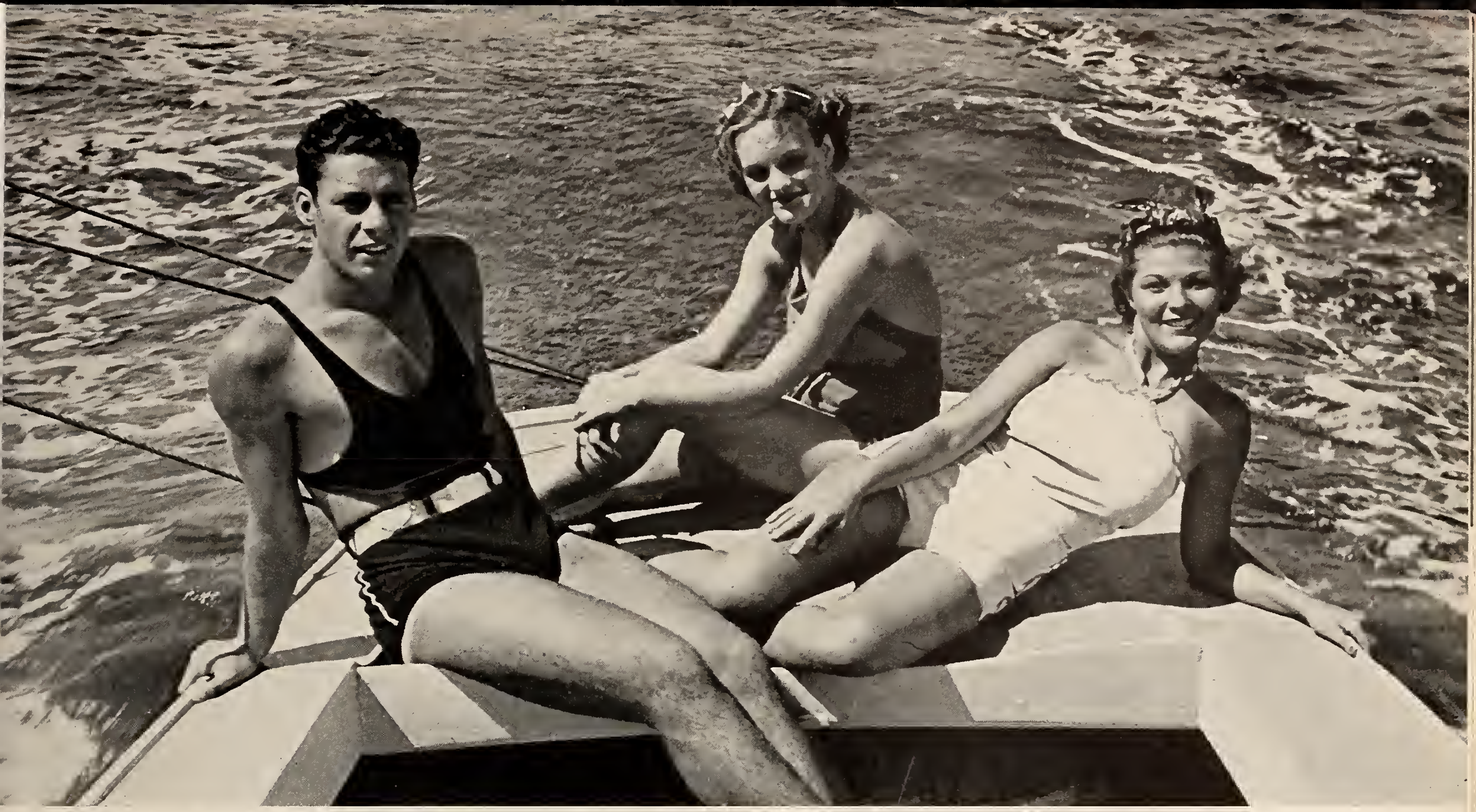

Photographed on Agfa film, © Agfa Ansco

Make shots also of
the sun bathing and
swimming en route

SHOOTING SWIFT SAILS

There's action a plenty for cameras and filmers

BENJAMIN F. FARBER, jr.

MAN your cameras!
"Ready about——"

There's action coming up! Keep one eye on the boom and the other eye at your view finder.

"Hard a lee!"

Brace a leg and get a shot of the helmsman putting her hard over.

"Man the jib sheets! Make fast the backstays!"

Get a medium shot of this concerted crew movement. Keep a foot on the lee cleats and creep aft for a closeup of hands making the sheets fast. Now turn over to the other side and catch a view of the sail as it fills and heels the boat over, revealing to the camera's yellow filtered vision a background of blue sky, dark against the white of the sail.

Now, let your breath out and rewind your camera as you get a fresh lungful. Too bad you can't put some of that ocean air on celluloid! But, believe me, it's about the only sailing feature you can't get, and, if you record everything else around and about a sailboat on your movie reels, your screens will fairly smack of salt and sea breezes.

Take the scenes in the home harbor, for instance. It is early morning. The mist is just rising off the water. A long view shows the yachts riding all askew at their moorings. Now we come closer for a few brief shots of the more interesting ships, not neglecting to record, from a close point, some of the intriguing names brightly painted on bows and stern taffrails. Get the name of your own pride and joy, and then row around her to get several medium shots from different angles.

Now, whether you're going aboard a sixty foot schooner for a fortnight's cruise or on a catboat for a sail around the bay, there will be preparations to make. Don't miss them! Get a shot of the bucket being slung overside and take a sequence of the deck swabbing, brass polishing business. Introduce your shipmates naturally, as they go about making things shipshape. Or get them as they arrive at the dock, loaded down with canned chow, fishing tackle and oilskins.

By this time, the harbor will represent a storm of activity. Boats will slip past both your bows—and past your camera's lens, too. Then your own skipper's cry, impatiently awaited, will go up:

"Hoist the blue peter! Weigh anchor!"

Avast there, you lubber! Train that camera on the mast's tip. Leg it lively forward and shoot the anchor as it breaks the water. Easy now, better brace yourself on the fore deck, next to the mast, and get set for—

"Hoist away!"

Film away! Get the hands hauling on the halyards. Follow the mainsail aloft as it breaks out and slaps in the wind. Cut in a shot of the helm being put over; then show the sail filling and smoothing out as the boat makes way on the first leg of her journey.

Swell stuff! This is real filming. But don't stop now. The sheets and stays have to be made fast, the ropes coiled, the course set. They are all pretty essential to good sailing, and they are equally essential to good filming of ship life.

If you are on a cruise, you will want a closeup of the chart you are using, with a finger entering the frame to trace your course. Follow with a medium shot of the skipper pointing out across the bows, and then cut

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PARALLAX IN CLOSEUPS

What this is and how to neutralize its bad effect

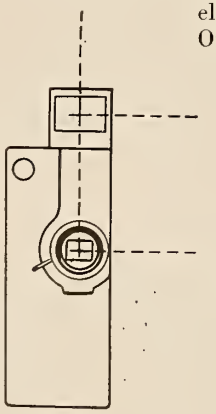
FREDERICK G. BEACH, ACL

MOVIE MAKERS who have heeded the advice frequently given them, to make plenty of closeups, have discovered the fact that, at close distances, the area covered by the finder is not exactly the same as the actual camera field.

One can see, by glancing at any movie camera, that the finder and the taking lens are not in the same place. They always are separated, the finder being a little distance above, at one side of or, possibly, below the camera lens.

This discrepancy is not noticeable in scenes of subjects at a distance of more than eight feet from the camera, and, therefore, in the case of medium shots and long shots, the camera field and finder field may be considered identical for any ordinary movie making purpose. However, the effect of this difference, which is called parallax, is a factor of importance in planning closeups of persons or objects. The drawing at the bottom of this page illustrates two types of parallax, one of which is caused by the finder's position above the lens and the other by the finder's position at the side of the lens. The discrepancy between closeup views, as seen by the finder and by the lens, is also shown for each type.

There are several types of cameras on the market that are equipped with some mechanism for correcting the discrepancy between the field of the finder and that of the camera. The problem of parallax in closeup filming is eliminated with equipment of this type. Other cameras take care of the problem partially, by the presence of special, etched lines on the finder lens, which indicate the exact field included by the taking lens at certain distances of less than eight feet.



However, let us first consider the cameras whose finders are not equipped with etched lines and which offer no other mechanical means for correcting parallax. With cameras of this type, which embraces the majority of the less expensive varieties on the market, one must rely on judgment and experience to get well centered closeups and ultra closeups.

Of course, in numerous instances, exact centering of the subject in a closeup will not be a matter of great importance; then, too, the difference between the fields of the finder and the lens is not great. However, it is very frequently desirable to get close scenes exactly centered, hence it is a wise plan to devote a short length of film to simple test shots, which will supply a guide for centering in future closeup work.

Put the camera on a tripod and, without changing its angle, make closeups of a subject placed at distances of two, four and six feet. When the film is returned from processing, project it and note carefully just how much off center the shots are. You might find, for example, that, in the shot made at six feet, about two inches were cut off the top of the head of the subject. Then, you can make a note of the fact that it will be necessary to allow for an extra two inch space at the top of the scene when framing a shot at six feet from the camera.

The scene made at a camera distance of four feet, and correctly framed in the finder, might show a displacement of four or five inches in the subject on the screen, while that made at the two foot distance would present an even greater discrepancy. One can estimate the displacement of the subject for these three camera distances and make notes of the measurements on a card, to be carried in the camera case.

With these observations as a guide, in future work, we should frame closeup scenes correctly in the finder, and we should then discover the distance from camera to subject, which would tell us approximately how much extra area to allow at the top of the scene. Finally, we should tilt the camera slightly upward to include this extra area, which would cancel the effect of discrepancy between the finder and the lens fields. Our camera field, as seen through the finder, would seem somewhat higher than it should be, but the final result on the screen would be a fairly accurately centered picture. In following this procedure, it is always best to frame the scene correctly through the finder first, and then to make the necessary allowance for parallax that is indicated.

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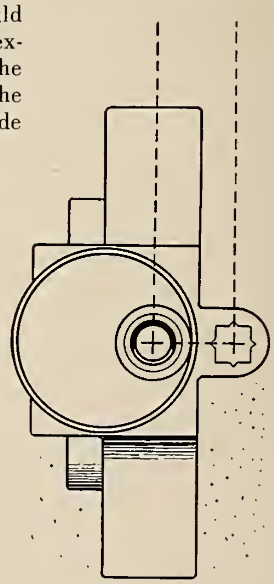
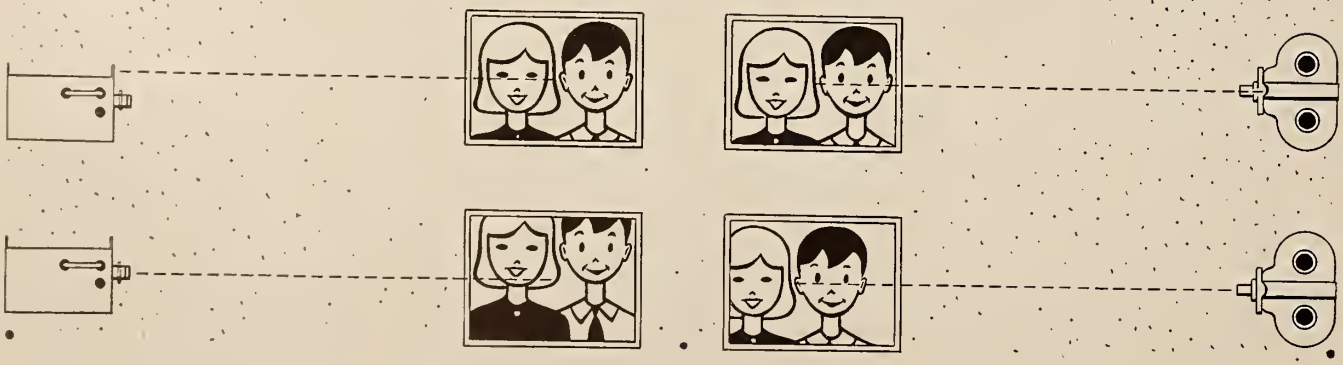




Courtesy Philadelphia Record

Philadelphia Cinema Club members line up for a cine shot

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Minneapolis is host More than six hundred members and guests of the Minneapolis Cine Club, in Minnesota, crowded the Women's Club Assembly of that city at the recent First Annual Movie Party of this cine group. Making up the two part program were *Newsreel*, made cooperatively by the club; *Houseboating on Lake of the Woods*, by Carroll Michener, ACL; *Flower Fantasy*, *Venice* and *Guatemala*, by Harold Bronson, ACL; *Colorful New York*, by C. T. Vandenover; *Earning a Living*, by Elmer Albinson; *Trees*, by Carroll Davidson, ACL; *Glacier and Yellowstone*, by Ben Sroka; *Arctic Holiday*, by Ormal Sprungman, ACL; *Sailing Southern Seas*, by Leslie Olsen, ACL. Mr. Davidson served as general chairman of the various committees, assisted by subcommittee chairmen Ralph Sprungman, W. R. Everett, ACL, Dr. Reinhold Ericson, ACL, Dr. A. N. Bessesen, ACL, Rome Riebeth, ACL, and H. Leroy Boyer.

New in Nova Scotia Twenty five enthusiastic movie makers have met and signed the charter roll of the Halifax Cinema Club, recently organized in Nova Scotia. First officers include E. S. Freeman, ACL. president; W. Graham Allan, vicepresident; T. J. Courtney, ACL, secretary treasurer. Serving with them on the executive committee are Albert L. Wood and J. P. Messervey, ACL. Following discussions of the club's purposes and the motion to organize, there were screened from the League's Club Library the Ten Best award winning films, *Peggy's Cove* and *Fishers of Grande Anse*. Both of the pictures had been filmed in Eastern Canada, centering around Halifax.

For Philadelphia *Roundhouse to Roadbed*, a railroad study by League consultant Frederick G. Beach, ACL, and a special record film of the Philadelphia Cinema Club's picture train trip to the late Photographic Exposition, held in New York City, were highlights of a recent meeting of that Quaker City group. Mr. Beach's film was accompanied by music, sound effects and a specially recorded narrative, on the double turntable. At an earlier gathering, members screened and judged fourteen entries in the club's Fifty Foot contest, four of them on 8mm. film, ten on 16mm. First and only award in the smaller group went to *Perils of Paul*, a comedy in Kodachrome, by Francis M. Hirst, ACL. In the 16mm. judging, first award was given to *Ice Follies*, by Ripley W. Bugbee, ACL, with second award to *A House Painter*, by A. J. Hurth, ACL. Both films were in color, with the latter distinguished by its frame by frame picturization of an artist drawing a sketch of a house. The club, with regular membership closed at seventy five, has recently voted a new form of association, to be known as "auxiliary member," and to be limited only to the wives of regular members. An auxiliary member will not have a vote in club affairs.

Première for Cinemats The first public screening of *Arrest Bill Johnson*, recently completed photoplay filmed by the Mount Kisco Cinemats, in Westchester County, N. Y., has taken place at the neighborhood Memorial House, in Katonah. Produced in cooperation with the local Wildwood Players, who took charge of acting and dramatic direction, the picture was presented as the feature of a gala evening sponsored by the two groups. A local newsreel and three one act plays preceded the film drama on a program arranged by Baldwin Smith, director of the Wildwood Players. Mr. Smith is credited also with the picture's original scenario, while Norman Garrett acted for the Cinemats, who were in charge of all phases of direct motion picture concern.

Eights see double A thoroughgoing discussion and screen demonstration of stereoscopic motion pictures, produced in both monochrome and color 8mm. film, was the highlight of a late program of the New York 8mm. Motion Picture Club. The entire program was presented by Karl Swartzel, ACL, who followed the polarization method of achieving a third dimensional effect. This is the system described in the July number of Movie Makers, by Russell C. Holslag, ACL, of the League's staff, but worked out by Mr. Swartzel in his own experiments conducted independently and prior to that discussion. An

[Continued on page 410]

PHILADELPHIA
CINEMA
CLUB.

Courtesy Philadelphia Record

B. N. Levene, ACL, of the Philadelphia club shoots a title

FILMING BABIES AT EASE

Methods for getting natural footage of children

KENNETH F. SPACE, ACL

WE read at length of the dangers of panoramas that are too fast, of scenes that are too short and of the need to expose Kodachrome accurately. But, less often do we hear about one of the most consistently disappointing projects of the home movie maker—baby filming.

Granted that most baby films are pleasing to the makers, since the subject itself is the family's pride and joy, the friends and neighbors who are called in. to sit through an hour or two of scenes of Junior, are, more often than not, slightly stretching the truth when they express their whole hearted enjoyment of the show.

It is not that we do not like babies—they are the most charming of cine subjects—it is the deadly monotony of the scenes that bores us after the first ten minutes. Let us consider, for a moment, a reel we witnessed the other evening. The exposure was fairly good throughout, but here are the scenes: eight feet of a closeup of baby outdoors in the yard; a medium closeup taken with the camera pointing downward, showing the top of baby's head (six feet of this); seven feet of a closeup of baby; a long shot of baby walking across the yard; another closeup of baby; a medium shot of baby in a sand pit; a closeup of baby, this one running ten feet.

It seemed that every alternate shot was a closeup of baby, filmed with the child facing the camera and usually posed. Our main objection to this treatment is not that it is too bad in itself, but rather that it could be done so much better. At least, it could be varied.

In the first place, children, if left alone, are almost constantly expressing a reaction to something or somebody. Their bodies, even when in complicated or grotesque positions, are extremely expressive, and their faces mirror a continuous series of changing thoughts and emotions. These same children, as soon as they can understand commands, become stiff and stilted automatons when they are urged to "smile now—sit down—walk around—look this way—now smile again." The spontaneity is lost, and the delicate, fleeting expressions become deliberate grimaces, most of them toward the camera, which means that they will be directed toward the spectator when the films are shown. Too often, these directions are given while the camera is running, so that we see, in detail, the child's struggle to adapt himself to the changing whims of his parents.

Yet, of their own accord, youngsters seldom "pose" obviously. If they are not controlled by adults, they will act naturally and they will really *act*. Anybody who has had children can tell you that they "put on a show" and know that they are doing it. Our cue is to guide this show without controlling it. To that end, let this be your formula: *Picture the baby or child doing something, but let him do what he wants to do.*

Perhaps the easiest way to avoid running off film aimlessly is to contrive a simple scenario. That does not mean preparing a story plot; it simply refers to preparing a list of scenes to present a progression of events that would involve different types of action and a variety of camera viewpoints. This field of possibilities is too wide to cover in detail, but the stock scenario has always been *A Day With Baby Alice*, wherein the normal activities of the baby's day, from waking in the morning to being tucked in at night, are depicted in chronological order.

This treatment is certainly simple enough, and it is sufficiently complete to please any parent. It is much to be preferred to random shooting here and there, but, even so, how interesting the results can become depends on watching a number of details.

For example, anything strange or unexpected that is introduced into the setting is likely to disconcert the child, so avoid interiors that might require a large number of unfamiliar lighting units. Of course, in making a complete day's story, certain scenes must be filmed indoors, but, during the summer, the majority of the footage can be exposed outdoors. You can even film the bathing scenes with the tub outdoors on a lawn. This will simplify the lighting and exposure problems considerably.

For interiors, try to plan scenes with small areas that can be illuminated satisfactorily by No. 1 flood bulbs inserted in regular lighting fixtures, for this method will increase illumination without giving a strange touch to the room.

As to filming technique, there are, of course, the same standard rules that apply to most types of movie making. The average scene should be four feet in length (two feet of 8mm.). This footage can be estimated by starting the camera, counting at normal speed, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and then stopping the camera. Take a variety of shots; that is, change from a long shot to a medium shot and from that to a closeup. Long shots will not give an intimate view of things, and closeups will not show the setting of the scenes. Therefore, both are needed in combination. Avoid fast panoramas or swinging the camera about. This is particularly advisable when filming children.

All too often, the camera is swung around to follow Junior as he toddles across the lawn, but Junior stops often without any warning, and the movie maker continues [Continued on page 406]

This baby scene is well lighted and viewpoint is low

H. D. Barlow

THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

John B. Titcomb from Black Star

Try a scene like this near a large drug store window

Indoors Fast lenses and supersensitive film form a combination that, in many cases, is powerful enough to enable one to get indoor shots near large windows without the aid of special lighting equipment. On a bright summer day, it is often possible to get interior scenes such as that illustrated on this page, especially if, as in this case, the walls and subject are light in tone. Drug stores and similar shops with large windows offer ideal places for this sort of experiment, also providing action that is less common on the home movie screen. Of course, one can do equally well near a large window at home. It is advisable to use a reflector on the shadow side of the camera field, to pick up the light and to throw it back on the subject, thus killing heavy, dark shadows. An ordinary movie screen will serve the purpose. If you are on good terms with your local druggist, you ought to be able to catch a shot of your youngster at the soda fountain, some holiday morning when the store is not busy. An exposure meter reading will soon tell you if the idea is practicable.

Newsreel shots Once in a while, theatrical newsreel companies find that they have missed some important news story, and, on such occasions, they are eager to buy 16mm. footage of the event from an amateur. While such occurrences are rare, they nevertheless do happen. If you should be on hand when some major catastrophe takes place and are lucky enough to secure footage of it, telegraph to a newsreel company at once, asking if it is interested. One must act fast, for the chief value of the material is in its timeliness. As a rule, the company will want to develop the film itself and will advise you of the fact. Do not send any film until you have had word from the newsreel concern to the effect that your footage has possibilities. Events must be of the greatest news importance to be considered for this purpose, and one can be sure that all occurrences announced in advance will be adequately covered by the company's camera crew. It is only the entirely unexpected events that give the amateur opportunity to sell footage. The use of 8mm. film in the newsreels is not practicable, because of the tremendous magnification of the final image on the theatrical screen.

Fill ins It often happens that, during the course of a vacation trip, the weather prevents a filmer from making certain desired scenic shots. When this is the case, as a substitute, one can purchase photographs or photographic post cards of the localities and copy them on cine film in the titler later on. If the subject is static, these shots may be included in the finished film, and usually they will pass for genuine movie scenes. Interiors of buildings, caves and monuments are often pictured in still photographs by time exposure, although the lack of illumination would make movie scenes impossible for the traveler. A judicious use of such material often can improve a black and white travel film. Colored post cards are not so satisfactory in Kodachrome work, for, usually, the colors are far from true; however, they will furnish attractive title backgrounds.

Titles in relief One of the advantages of wooden or metal title letters is that they can be illuminated from the side, to produce heavy shadows that cause the characters to stand out in prominent relief. This supplies a decorative variation, especially useful in ornamenting lead titles. The effect requires clean cut shadows, which can be produced only by an undiffused light source. One of the best of these is direct sunlight on a clear summer day. The title card should be placed so that the sunlight comes from one side, and the letters should be separated so that the shadow of one does not fall on another. If the title is to be made with interior illumination, either a spotlight or a clear glass lamp must be used. The inside frosted flood bulbs, supplied for lighting home movie scenes, are not suitable for this purpose, because the frosting diffuses the light, producing soft shadows. This is a considerable advantage in normal movie work, but this particular title effect requires "hard" light which casts strong shadows.

Neg. pos. Users of the negative and positive film system should take pains to see that the negative is handled very carefully. Under no circumstances is it advisable to run the negative through the projector, and it should be handled in the viewer as little as possible. Cleaning is best left to the laboratory making the prints. Once a negative is damaged, all prints made from it afterward will show the imperfections.

Shutters and speeds Closing the shutter to the half open position, an operation that is possible in cine work only on the few movie cameras with a variable shutter, has two effects on the resultant picture. First, it cuts the exposure time in half, necessitating opening the lens one full stop more to compensate.

[Continued on page 407]

WORKING WITH TITLE BACKGROUNDS

A "soup to nuts" procedure for adorning your own titles

HERBERT C. McKAY

THE movie maker who owns a miniature camera has an accessory that offers double convenience. Not only can he make still pictures of static subjects that he does not want to include in his movie record, but he also can photograph subjects that would make suitable title backgrounds for his edited reels.

It is wise, everybody recognizes, to plan a film in advance as definitely as possible, and, for example, while it is not very practical to plot a travel picture scene by scene, one always can work out a rough idea of the sequences. With this in mind, it is easy to devise the title decoration in advance, too. While shooting the picture, suitable title backgrounds for the lead title assembly will suggest themselves, and you can make them on the spot with a still camera.

Visualize the effect that you want the lead titles to produce and consider the style of the letters that you will use and how they will be arranged. With this in mind, look for scenes that will carry the theme of the picture, yet which will provide a darker mass that will serve as a suitable background for the lettering. It is not necessary that the picture be dark all over, nor is it even desirable, for the most pleasant photographic title backgrounds are those with a composition that offers a natural background for lettering without resorting to darkening the whole print excessively. However, by control in printing, one always may darken a given area slightly more, and this is very satisfactory if the darkened area fits naturally into the picture's composition.

"Busy", complicated compositions do not make good title backgrounds. Strong lines interfere with the lettering, making it less legible. The theme should symbolize the movie's subject rather obviously, for the picture background should be almost an integral part of the title wording. If the photograph means one thing and the title another, the combined effect is not good, no matter how decorative the photograph. For that reason, simply composed scenes, closely suggesting the topic of the motion picture, are the best photographic backgrounds for lead titles.

Cut out on the line and this shot will fit a small titler

Photograph by Charles Phelps Cushing

Strong variations in tone, and especially large light areas, are undesirable. For example, let us assume that a film is made of a vacation in the mountains. The lead title background could well be a mountain rising against the sky, but such a picture is rarely good for a background, for the mountain will be dark and the sky almost white. But, if panchromatic film is used with a deep red filter, a rich, dark sky with fleecy clouds may be obtained, which is both more attractive and a better background for the lettering.

If you intend to use a montage effect in the title background, plan it beforehand and make all of the shots necessary. Do not try to make the montage on the negative, but make a separate negative for each element. The assembly will be done in enlarging.

It is indeed fortunate that miniature negatives must be enlarged, for, while most amateurs regard projection printing as something extremely difficult, it is the one method which permits full control of the positive image. By all means, print your title backgrounds by projection.

When the negatives have been developed, you are ready to make the actual title card, and this is the point at which your skill and ingenuity will be called into play. Remember, you have worked for the best negative you can get, properly exposed, sharply focused, with good brilliance—no soft focus, no trick exposures, nothing but a good, straight negative.

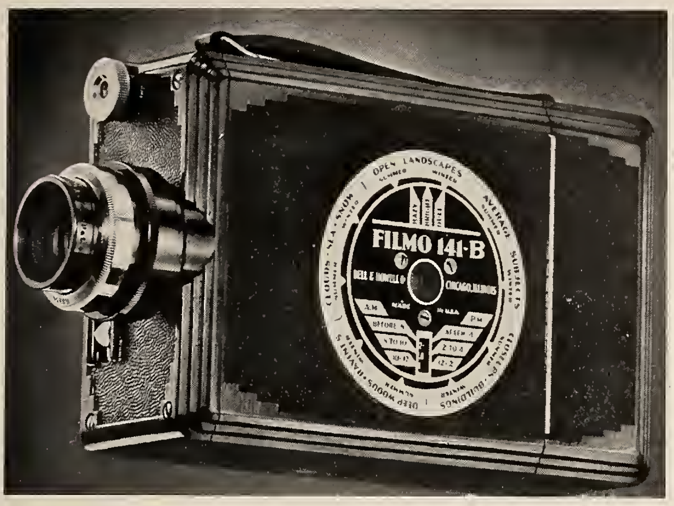
It is suggested that the titles be made either nine by twelve inches or a size to fit the popular small metal titlers which are available for nearly all movie cameras. The larger size is not too much for the miniature enlarger, and it gives plenty of area in which to work.

The first thing to do is to make a complete set of prints of the size determined. These are simply for reference in preparing the final title backgrounds. A print then is selected, and the title to be used with it is laid at hand. At this stage, the title is simply in the form of "copy." The print is laid upon a drawing board and over it is placed a sheet of cellophane on which the lettering is to be done. For this purpose, the heavier grade of cellophane is desirable—not the extremely thin variety used for wrapping. The thick cellophane is about as heavy as the 16mm. film base and will take lettering inks smoothly, which celluloid will not.

The lettering is done in black, which facilitates matters somewhat, but, if you lack facility in lettering, guide lines may be ruled upon a second sheet of cellophane which then is placed between the first transparent sheet and the picture. One of the extremely helpful lettering guides will be valuable for the novice.

It may be necessary to go over the letters a second time with ink to make sure that they are totally opaque. India drawing ink is necessary, as writing inks have not the required opacity. When the lettering is completed, it may

[Continued on page 410]



Filmo 141, the new
Bell & Howell Co.
16 magazine camera

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Scale simplified For non technical users and for those who wish to secure a basic reading at a glance, the scale of the General Electric exposure meter now may be had in an alternative, simplified version. The new scale, which does not alter the performance of the instrument in any way, is not intended to take the place of the original scale, but is made available for those who wish simplified exposure readings. While the multiple arc scale gives a much larger range of exposure data, it is felt that the new, simplified scale will appeal to many who make pictures under average conditions. Further details may be had from the manufacturers, General Electric Company, Schenectady, N. Y.

Fair trade sponsors Two firms, prominent in the substandard movie industry, have recently added their names to those in the field who operate under fair trade contract agreements with dealers. These are the Victor Animatograph Corporation, of Davenport, Iowa, and Kin-O-Lux, Inc., 105 West 40th Street, New York. The former firm is noted for its production of widely used cine apparatus, particularly in the sound projector field, while the latter specializes in camera film, polarizing filters and accessories.

New meter dial The new, higher speed film emulsions have indicated the desirability of higher film speed settings for exposure meters. In answer to this, the scale of the Model 650 Weston exposure meter has recently been modernized to show film speed settings up to the value of 250 Weston. This increased range of values goes considerably beyond any of the present emulsion speed ranges, and it is anticipated that it will take care of any new emulsions that may appear for some time to come. Naturally, the new Weston 650 models operate in exactly the same manner as in the past, since the only change is in the extension of the scale numbers on the calculator dial. Owners of present meters may easily calculate exposure settings for use with the new, fast films, simply by shifting the dial a proportionate distance beyond the final value. If desired, however, the original dial can be replaced by one of the newer type at a small charge. Weston Electrical Instrument Corporation, Newark, N. J., will supply full details.

Radio store adds cameras

A well known radio retail firm, with headquarters in downtown New York City, recently has added a camera division which features both movie and still apparatus and supplies. This firm is Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York. A communication addressed to the Camera Department will bring an interesting, well illustrated catalog, describing photographic material.

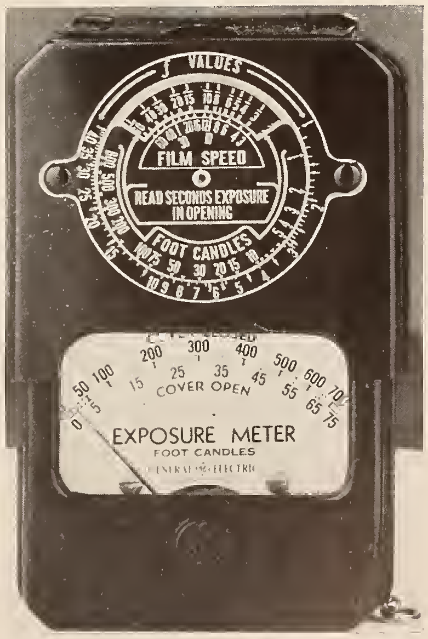
Bruguiere — N. Y. Institute

Prospective students of news photography will be interested to learn of the recent appointment of Emile Bruguiere to the faculty of the New York Institute of Photography, 10 West 33rd Street, New York. Mr. Bruguiere has had a long and varied experience in the subject of journalistic photography, which he will teach.

Cine stimulator A film production manager, who has at his fingertips a host of "sure fire" tricks, "gags" and "dodges," now offers his services to substandard cine filmers who wish something new and original added to their films. H. C. Grant, of 21 West 46th Street, New York, will add original titles to films and enliven them with his "laugh makers," which are specially made animated cartoons that may be related directly to the action. In addition, Mr. Grant will produce comic animation shots, even from still portraits, and will also do special editing which, he promises, will add liveliness to the driest subject.

Improved Editeer Claimed as one of the most completely equipped film editing boards in one compact unit, there is announced this month the new Seemanns Editeer, made by Seemanns, Inc., 6628 Santa Monica Boulevard, Hollywood, Calif. The entire device, which sells at a moderate price, includes two Seemann

[Continued on page 413]



New model General Electric meter with simplified scale

16 mm. CAMERAS . . .

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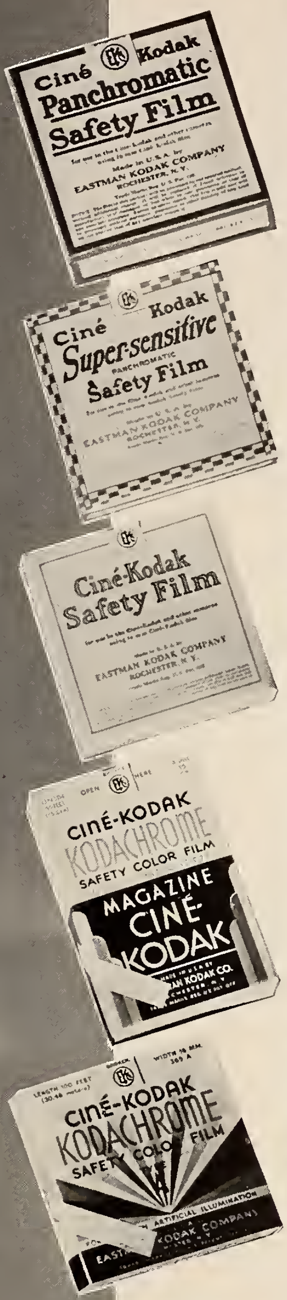

Ciné Kodak Panchromatic Safety Film
Ciné Kodak Super-sensitive Panchromatic Safety Film
Ciné-Kodak Safety Film
Ciné-Kodak Kodachrome Safety Color Film
Magazine Ciné-Kodak
Ciné-Kodak Kodachrome Safety Color Film

16 mm. FILMS . . .

Ciné-Kodak Panchromatic Safety Film

The ideal film for outdoor movies in black-and-white. Fully panchromatic, it reproduces landscapes, mountain and marine scenes in their black-gray-white beauty—and responds accurately to the use of color filters in heightening contrasts between foliage, clouds, sky, etc. Prices: 50-foot rolls, $3.25; 50-foot magazines, $3.50; 100-foot rolls, $6.

Ciné-Kodak Super Sensitive Panchromatic Safety Film

Much faster than regular "Pan," this film makes it possible to obtain good movies under difficult lighting conditions. You can make movies outdoors with poor light. And you can make movies indoors with Photoflood light. Prices: 50-foot rolls, $4; 50-foot magazines, $4.25; 100-foot rolls, $7.50.

Ciné-Kodak Safety Film

Fine-grained, panchromatic, producing good results under a wide range of filming conditions, this low-priced film can be used to advantage when the special qualities of other Ciné-Kodak Films are not necessary. Price: 100-foot rolls, $4.50.

Ciné-Kodak Kodachrome Safety Film

This is the film that made color movies so popular. As easy to use as black-and-white—it makes movies in full colors without filters or gadgets. Any standard 16 mm. camera will take Kodachrome, and no change in projection equipment is needed in showing your Kodachrome movies. Intended primarily for outdoor use, it can be used indoors under artificial light with Kodachrome Filter for Photoflood. Prices: 50-foot rolls, $4.75; 50-foot magazines, $5; 100-foot rolls, $9.

Ciné-Kodak Kodachrome Safety Film, Type A

Just as easy to use as regular Kodachrome but balanced to give proper color rendering when used indoors with Photoflood light without a filter. Can be used outdoors in daylight with Type A Kodachrome Filter for Daylight. Prices: 50-foot rolls, $4.75; 50-foot magazines, $5; 100-foot rolls, $9.

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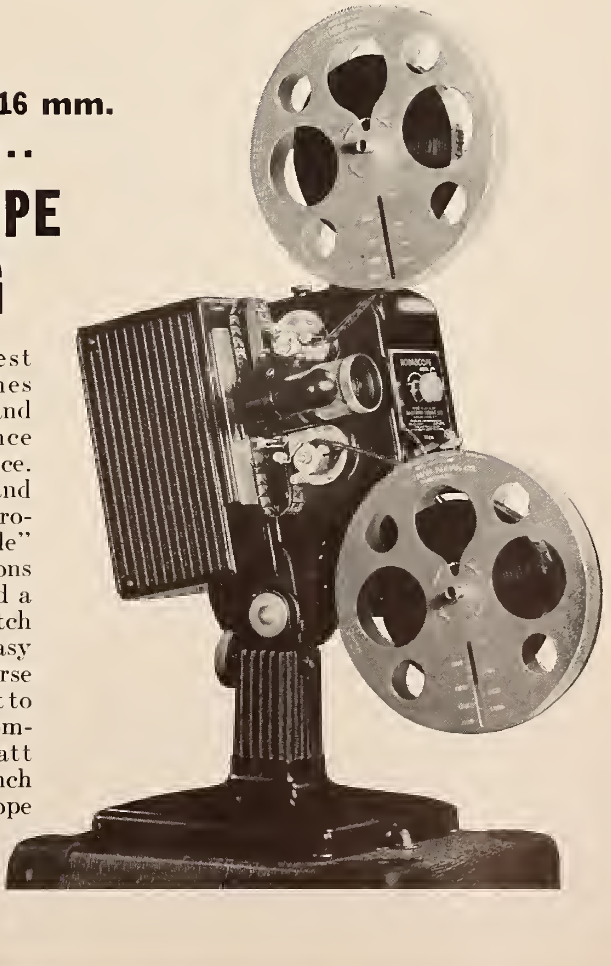

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Cine canoeing

[Continued from page 388]

8. Medium shot, with a shelving beach in the foreground and the lake in the background. The two canoes enter from the right, turn and come toward the camera.

9. Closeup of the prow of one canoe as it grounds.

10. Medium shot, as the bow man of number one canoe steps out, and number two canoe grounds. Slow fade out follows as unpacking commences.

All of these scenes were shot at widely separated points, yet, when they were spliced together as indicated, they gave the effect of reality and smooth progress.

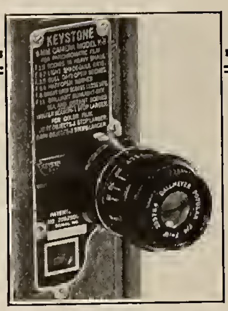
One difficulty that we encountered was in photographing, simultaneously, the two craft, with their crew of two men each, when the party consisted of only four members. We solved this problem by shooting scene number seven, for example, as follows. Filming the scene was commenced by a member of crew number two. When the leading canoe had disappeared on the left, the camera was stopped. The camera was on a tripod and was not moved. The cameraman then was replaced by a member of crew number one, while the other member of crew number one paddled his craft across the scene, in the same course as previously taken, to create a fresh wake. As soon as he had gone out of the frame on the left, leaving his wake across the center of the scene, the camera was started again, and crew number two entered from the right and paddled out of the camera field on the left, completing the shot.

Filmed in this way, the scene did not require cutting and, spliced into the picture, it gives an impression of reality as canoe number two follows in the living wake of the first craft. By making several scenes such as this, we were able to give the impression of the two crews traveling together.

The sequence described above was followed by a sequence of camp making, with plenty of closeups, such as scenes of driving tent pegs, kindling the fire and preparing and eating the evening meal.

A campfire sequence is an effective finale for a canoeing reel. We filmed a game of poker in closeup. How each hand was played is shown clearly, but briefly, and the sequence ends with a fade out on a closeup of the "payoff." The problem of lighting these scenes in the forests of Quebec may loom in your mind as an impossible barrier. However, general campfire scenes may be filmed on the actual location. This can be done in twilight, when there still is sufficient daylight to give dim details in the shadows.

But I must confess that the campfire closeups in *Glimpses of a Canoe Trip* actually were shot in a small backyard



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16mm. scene by F. R. Crawley, ACL

Forest campfire shot really filmed in a city backyard

in the city of Ottawa. The fire was real enough, as were the members of the party, whose clean shaven faces were "bearded" with a dusting of burned cork. But, the light of the fire was supplemented by one flood bulb in a reflector. We made the light from the flood bulb flicker, by waving a large hat in the path of the beam. The illumination ostensibly came from the fire and a flickering candle on the edge of an old box upon which the game was played. Nobody has detected the "fake," although movie makers can deduce that the closeups were lighted by something other than a campfire.

To wind up the film with the theme of the allure of the beauty of nature, we slipped both a red and a green filter over the lens and shot a "moonlight" scene of the highlights on the sparkling lake as a member of the party entered the view and settled himself for an evening smoke. This scene was shot in the late afternoon, with the aid of a lens hood, and the camera was trained directly into the path of the sun on the water. The lens was stopped down to *f*/11, and regular panchromatic film was used.

A closeup of lighting the pipe was made on another night, with supersensitive panchromatic film, the illumination being supplied only by the match. This was cut into the "moonlight" scene, which slowly fades out, with the contented voyageur silhouetted against the sparkling waters.

Following golf through

[Continued from page 389]

dropping in; this is the kind of thing that increases the golfer's blood pressure. Incidentally, any sequence of this nature may be brought to the scene with all of its suspense by alternating closeups of the ball's movements with the popeyed, unbelieving stare of the player as he watches. For our closeups, the ball may be made to behave just as one wishes, by various simple camera expedients, among which reversed motion ranks first.

To return to the all too human reaction—no other present activity seems to hold the provocation for such elemental rages or such stark outbursts of madness as visit the golfer who encounters these hazards unsuccessfully. Indeed, there are some in whom these emotions may be invoked at will, merely by recalling to their minds the details of the original happening. If the cameraman can find one (and there are many!), his task is easy. The golfer will actually take a perverse pleasure in reenacting the scene, and the result will enthrall any audience. Here is an example of what we mean.

About one hundred and fifty yards from the second hole, our club course has a water hazard, the Rahway River, eighty feet wide and forty feet deep. To a golfer, this looms up as did the Red Sea before the Israelites. A confident player drives the ball cleanly across to the other side. But one of our foursome drives short; he is the one who is short on temper, too. The current is strong. Plop! The ball goes into the river and sweeps away. A tightening of the jaw—he drives another. That one, too, raises a hollow splash. Now his eyes shoot fire. He carefully places his last ball on the tee. But the mental hazard is at work, and behold! the third ball goes into the river. The other three players permit themselves mental guffaws, but the wrathful one senses the mirth, and it fans his fiercely smoldering rage. With a mighty bellow, he goes amuck. He flings his club into the river after the three balls. Not enough! Another bitter sacrifice is needed to heap on the altar of his rage! He turns on the frightened caddy, snatches his golf bag and hurls that in, too!

In the meantime, an expensive golf bag floats forlornly down around the bend. The wrathful one suddenly wakes to the fact that he will have to buy another if he loses it. Crestfallen, he turns to the caddy. Title (in very small letters): "*A dollar for the club and a dollar for the bag—if you find 'em.*"

Fade out on a scene of a small army of caddies of all sizes, fishing for the lost articles.

Less dangerous hazards, but equally wrath provoking, are found in that general, unshaven territory known as "the rough." This blanket term covers any ground, where the ball may alight, that is not part of the regular, graded course. When the ball is sliced into the rough and nestles in the tall grass, or between the roots of trees, or creeps into a crevice under a stone, the going is tough, because every effort to dislodge it counts as a stroke.

A sequence of the queer locations in which a perverse golf ball will come to rest would be an amusing and interesting cinematic record to complete the adventures of our foursome. As to methods, the ball may be photographed in the act of leaping to these locations, by shooting with reverse motion. Simply place the ball carefully in the difficult lie; then

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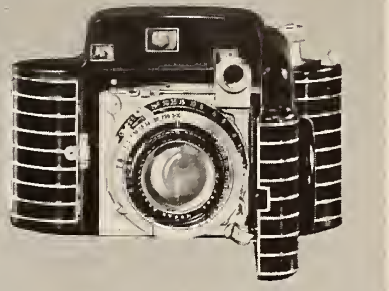

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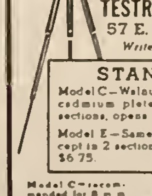

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start shooting with the camera held upside down. Jerk the ball away with a thread or thin wire, which may be affixed by a drop of sealing wax. When the film comes back, turn it end for end, and you have your shot. In further examples, we have actually seen the ball fly up and stick into the crotch of a tree, making the golfer so angry that he threw his club after it. *That* stayed up, too! So he had to climb up to get them both down.

Every golf club has limits, and beyond these is a territory that is out of bounds. On our course, these limits are defined by the right of way of the Lackawanna Railroad. We have seen balls fly over, hit the smooth upper surface of a rail and bounce back to the course! One drive landed the ball on the back of the Buffalo express, which dwindled in the distance while we wondered what to do. We looked up the rules but could find nothing to cover the situation.

There are sand traps, too, where great showers of dry earth can be raised by the player in getting the ball out. A movie of the unsuccessful struggles of the golfer in his efforts here could be amusingly concluded by a slow motion shot of the flying dirt as he tires and slows down.

Our foursome returns to the club house after one more chastening bout with the foibles of fate. But we really believe that it is this which accounts for the great fascination of the game; it is man, pitting his skill against chance. Why should not the movie emphasize this aspect? It is entertaining to any audience and contains a wealth of possibility. As to the practical requisites of golf—head down, follow through, swing outward—it goes without saying that the movie can show these, too, in natural movement and in slow motion.

Why not give your camera a chance at all these opportunities?

Parallax in closeups

[Continued from page 392]

The displacement may be at the side of the picture, rather than at the top; it even may be at the bottom of the frame. However, the principle of the procedure is exactly the same with all types of parallax.

This method is sufficiently accurate for average movie making needs. For more exact work, it is possible to discover the precise amount of parallax for various camera distances, by substituting, for the human subject, a sheet of paper ruled with one inch squares. After the series of exposures at various camera distances is made, one can determine accurately the amount of parallax for each distance.

The etched lines on the finder, to indicate the exact camera field at certain distances, are found on only one kind of camera, and these lines must be distinguished from the etched squares that are placed on the finders of several types of cameras to indicate the fields for lenses of various focal length. The lines etched on the finder for the purpose of centering are marked "2 ft." and "6 ft." When using a camera of this type, if a subject is filmed at a distance of two feet, it should be framed in the finder so that the "2 ft." line marks the upper limit of the desired scene area, while the same method is used for a shot made at six feet. The upper limits for scenes at intermediate distances may be estimated easily, for the proper upper point would be found somewhere between the "2 ft." and the "6 ft." mark.

This simple aid in centering is not practicable on cameras whose finders are marked with the fields for telephoto lenses, because the multiplicity of lines would be too confusing.

Cameras with finders that possess a mechanical means to correct parallax are easy to use. The mechanism involves some kind of screw, or an eccentric or sliding base, which can be operated so that the axis of the finder line of sight may be altered according to the distance at which the camera is to work. Some camera finders are equipped for only two positions, near and far, and other finders have calibrations which correspond roughly with those on the focusing scale of the camera lens.

The chief point to remember in connection with various finders of this class is that they must be set according to the distance at which the picture is to be made. It is easy to forget to change from a closeup setting to a distant one. Setting the finder becomes an additional step in the routine of preparing the camera for a shot. Most of these methods of parallax compensation are not suited for use with telephoto lenses, since many of these lenses have their own special finders. Long focus lenses are seldom used for close range filming, so that they present no parallax problem, except in special work, for which a method to be described later can be employed.

One type of camera, in which the finder is at the side of the taking lens, can be used with a special sliding tripod top, called a focusing alignment gauge. This device has a channeled plate which fits on the tripod top. A sliding block, to which the camera is fastened, allows the camera to be moved from side to side. This is fitted with three stop positions, one for taking a scene, a second for viewing it and a third for critical focusing. In this particular camera, the standard finder is on one side of the lens, and a critical focusing device is on the other.

Thus, the first step is to slide the camera into the finding position, in which the subject may be centered properly without any need of allowance for parallax. The next position is taken after the lens has been turned into place for critical focusing. After focusing has been done in this position, and after the lens has been turned back to the taking mark on the turret, the camera is moved back to the taking position. This relatively simple accessory is valuable indeed for those who do a great deal of close work. Although it is available for only one kind of camera, several ingenious amateurs have made similar devices for their particular styles of equipment.

Another convenient device for centering is a small viewing tube with a prism and ground glass, one end of which may be screwed into the camera in place of the taking lens; the camera lens then is screwed into the other end of the tube. By looking through the eyepiece of the device, one can see the entire field just as it will appear on the film. Although it is not possible to focus the lens with this device, it is extremely helpful in centering. It must be removed, and the taking lens must be placed back in its own mount, before it is possible to expose the film. Those who do very much titling will find it invaluable for insuring proper centering and for spacing borders. This is the only mechanical aid for centering that is available at present for use with 8mm. cameras.

A somewhat similar piece of equipment, called a reflex focuser, not only provides means for centering, but also for focusing. It is a tube with a prism and ground glass, which is screwed in place between the lens and the camera. The prism is made so that it can be withdrawn from the tube, to be out of the way when the picture is taken; therefore, this focuser need not be removed from the camera during exposure. Inasmuch as this device is, in effect, an extension tube, it is ideal for making macroscopic shots.

With a reflex focuser, lenses having a focal length under three inches cannot be used for normal shooting, but must be employed only for ultra closeups. Telephotos of three inch focal length, or longer, may be used just as they would be normally, although they must be fitted to the tube by the manufacturer of the focuser. Only standard, screw type lenses are suitable.

Owners of magazine cameras may buy special accessories for centering and focusing. Dummy magazines, fitted with ground glass and magnifiers, are available, and, when placed in the camera, they will show the full field for centering. One such device shows not only the full field, but, in a second position, it greatly magnifies a portion of it so that extremely accurate focusing may be done.

Probably the simplest of all focusing and centering devices is the reflex focuser which is built into one advanced type of 16mm. camera. This shows the exact field for any lens when it is in taking position, and it also has two positions, one giving the normal field and the other a magnified image of it. All lenses, from wide angle to telephoto, may be used with this camera feature.

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tioned, there are certain cameras which provide means for focusing and centering on the film itself. This method of solving the problem of parallax is seldom practical, however, for most of the films in use today have a non halation backing which makes it impossible to view the image through the film. Cameras equipped with this feature may be centered by viewing the image on a piece of undeveloped positive film placed in the gate, but, after this is done, the position of the camera must not be changed while the taking film is loaded in it. The chief use for such a device would be in placing the camera on a titler in order to adjust it for correct centering.

It will be apparent that there are many ways of approaching the problem of centering, and the movie maker who plans to do considerable closeup filming, especially in serious work, is well advised to consider them all. Some type of device, either incorporated in the camera mechanism or offered as an accessory, is available for nearly every kind of camera on the market.

Shooting swift sails

[Continued from page 391]

to a long shot signifying his view. If there is a navigator on board, picture him at work over the charts; then get a scene of the helmsman and a close view of the compass.

Now you are pretty well set, as far as the action scenes on board are concerned —for the time being at least. So take your time and get some scenic views of the passing shoreline. But, in doing this, keep in mind your point of view and the screen composition that it will produce. For instance, you could frame a picture of a lighthouse by shooting it through the shrouds. Or you could shoot past the shoulders of a mate who is looking through a spyglass, thus silhouetting him in the foreground of the scene.

When leaving the bay, you are almost sure to meet a fishing boat on its way into the harbor. No matter how small the boat is, you can spot it a mile away by the screaming flock of sea gulls that will surround it. Now, by all means, try to get the skipper to alter course so that you will be able to get some real shots of the boat and its hungry attendants. As you near it, show the fishermen on board, apparently oblivious to the noisy excitement around them, cleaning their morning's catch and tossing the refuse overboard. With some agile camera movement, you can follow some of these fish cleanings as they are picked out of the air by the swift sea gulls. And, should any particle be missed and drop to the water, you will see some real fighting as about a dozen birds dive down after it.

Naturally, whatever fishing takes place on board your own boat will be great subject matter for your film. Picture, also, the sun bathing, the swimming en route and the rope splicing activity. Meals, cold or hot, will provide plenty of interesting shots, to say nothing of the scenes in the ports where you put in, for one reason or another.

The continuity of the film could follow your course, on the basis of a single day's sailing or as a day by day record of your cruise. To space out your sequences and to evidence, cinematically, a lapse of time, you could use a closeup of the log twirling around in the water or, if you can accomplish it, a dissolve from one scene of the compass to a second, in which the needle has shifted.

In filming on board ship, remember that it is not dissimilar to filming in an automobile, in this respect; the boat is steadier than you are, and the camera should be rested in some way or other on some immovable part of the boat. Telephoto shots are pretty risky, no matter how tempting, and should be left strictly alone. For special effects, filters will be worth much more than their weight, especially when it comes to silhouetting white sails against the deep blue of the sky.

So film away, lads, and let your weather eye be your filming guide.

For, where there's a sailboat, there's a weather rail awash, and white sails billowing and sailors singing of the sea; or, in filming language, there are action and beauty and human interest.

The right beginning

[Continued from page 390]

reasonable care and intelligence?

You can best do your part, as a preparatory schoolboy, if your mind will meet your new camera something like this: "I am unfamiliar with photography and with cinematography, but I shall have a lot of pleasure with this new purchase. Others have made good movies with cameras just like mine, so can I make them. Obviously, I must learn how to manipulate the camera, which is quite clearly a delicate mechanism. What does my instruction book say? What are the various parts of the camera, what do they do and how do they do it? Let me look it over carefully, trying out one thing at a time, reading the instruction book closely, before attempting to operate anything."

You will discover very readily that the mechanism is simple, in essence, and that, once you know what they are supposed to accomplish, the various buttons, levers and other things on the camera will do their work easily and conveniently, that they are sturdy and not subject to damage, with reasonable handling. An evening spent in making your camera work, without film, and under imaginary conditions, will repay you many times in the confidence of familiarity.

Now is the time for a little reflection, abstract analysis and absorption of fundamentals, which also should be done before you try to film anything. Everybody will have to get through this phase of his self teaching in such a way as to convince himself that he really has learned something. He is likely to find that formal instruction either is too thorough, with the result that he is sunk in details, or that it assumes that he knows more than most beginners, which leaves him with a lot of undigested and unattached bits of information, somewhat like a picture puzzle.

Every movie maker must have a little theory, in order to know what he is doing, when he releases the spring of his camera, but the point is that it must be his own kind of theory, convincing to him, and not the theory that may, or may not, be convincing to somebody else. Here is a suggestion, offered only as an example of the kind of reasoning one must go through, in his own terms, if he conquers this stage of beginner's stage fright.

"What I am really doing is to put a great many separate pictures on a strip of film, so that, when they are flashed on the screen in rapid succession, things will appear to move. I know that the film is sensitized, so that it will catch the pictures very quickly, provided that the only light reaching it is the light coming through the lens that delivers it properly. The camera's shutter is so built that it will shut off light, when the film moves past the lens, and will admit light, when the film halts momentarily, so that one of these separate pictures can be recorded. When all of the film strip has been exposed to the various scenes I want to record, it must be handled carefully, so that no more light reaches it, and it must then be sent to its manufacturer, who will treat it and send it back to me ready for projection.

"The camera lens regulates the light that reaches the film, much as my own eye controls the light that affects my sense of sight. Just as my eye governs the light that affects my sight, so can the photographic light reaching the film be managed. The iris of my eye closes or opens, to determine the amount of light that can enter, and my eye's lens focuses sharply on near or distant objects. So, with my camera lens, I can duplicate the operation of the eye's iris, by closing or opening the diaphragm, and I can focus the lens by moving it, according to the distances etched on the focusing scale, if my lens has one. If I have no focusing scale, then my lens is set at an average focus, which will serve adequately, if I don't bring the camera too close to what I am filming."

This is all exceedingly rough, but it provides enough of the basic theory upon which cinematography is founded to enable the beginner to tie his actions

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to some kind of generality that satisfies him. The important thing is that this basic theory must be worked out by him in his own terms, so that it is real to him. If this is not done, and if he gets his theory ready made from books, he will be in something like the sad plight of a man who could make arithmetical calculations only with a slide rule and who knew nothing of what an older generation used to call "mental arithmetic."

If those of you who are beginners in this delightful hobby of movie making will undertake, as rapidly as possible, to put this very simple preparatory instruction behind you, the Amateur Cinema League can more readily give you the additional information you need. This is a plea for two things, both of which demand some patience. call for a deal of intellectual honesty and do not permit of any "hitting the high spots."

Are you square enough with yourself to admit that even the simplest mechanism must be studied before it is operated? Are you interested enough in filming to give yourself the trouble to work out, in your own terms, a statement, for your very private and entirely personal use, of the fundamental process by which pictures from cameras are brought about? If you can answer in the affirmative to these two queries, you are ready to take up movie making with a pretty definite assurance that you will come out into the green pastures of good filming.

Filming babies at ease

[Continued from page 394]

the panorama past him before he realizes it. Then he swings the camera back, and, just as he reaches the baby, Junior starts ahead, and the cameraman is caught napping again. The result is a game of tag, with the odds against the filmer and the audience paying the forfeit in any case. It would be better if the camera were set on a tripod and Junior were allowed to toddle across the area of the camera field. The only time that one can depend upon a continuous trip across the field is when Junior is intent on reaching something that he definitely wants. Then a follow shot is fairly safe as long as the subject is kept in the center of the view finder at all times. A camera speed of twenty four or thirty two frames will improve the scene by lessening the effect of any unevenness in camera movement.

It is desirable to make closeup shots of babies in the shade. We know that adults are prone to squint and scowl when they face bright sunlight, so how can we expect a child's even more sensitive eyes and facial muscles to relax just because we say, "Billie, stop scowling!"? One of the child's greatest charms is the delicacy of his soft skin texture. This texture will not be recorded in glaring sunlight. Seek open shade, not deep shade, but an area just out of the direct rays of the sun. There, not only will the skin tones photograph more pleasingly, but also the eyes will open to their full and sparkling size.

Since it is a great problem to keep a child still in one place long enough to make a closeup, it is a good idea to shoot these scenes when the child is in a high chair or play pen, where his area of movement is somewhat restricted. Otherwise, often the closeup will show the face only for a moment, and then the child will move out of the scene.

However, other than for closeups, limit the number of scenes made of the play pen. Why hundreds of feet of film are exposed in medium shots of children in play pens, where they look like little caged animals, is more than we can understand. A child holding to the side rail, with his head over the top of it, is a satisfactory arrangement for a closeup, and scenes of the baby playing on the floor, if filmed from a high vantage point, such as a chair or small stepladder, are interesting, but shots in which the subject is seen vaguely through a maze of bars and slats do not give an impression of carefree childhood. For medium shots, use lawns, pools, beaches and sand piles or boxes, where the child does not appear like a little canary.

Have you noticed that toddlers will squat down the moment they find anything interesting on the ground? This usually provides us with a fine view of backs, tops of heads and necks, but it does not present facial expressions.

Perhaps the filmer should supply himself with some old trousers that he doesn't mind staining with grass, and then he can get down to "child level." Scenes of children shot from a low camera viewpoint will show expressions not ordinarily caught by the camera. While kneeling or lying prone on the ground, the filmer also might get a few scenes of adults. dogs. cats, flowers or anything in which a child would be interested. These scenes can be edited into the film later to show how the world appears to a youngster's eyes.

When the child is bent over, the amount of light that illuminates his face will be reduced, and the filmer should remember to increase his exposure for these scenes as much as a full diaphragm opening. In case a closeup of the face only is desired, an open newspaper, or a white cardboard sheet, can be placed on the ground near the child and tilted so that light will be reflected upward to illuminate his features better.

If the movie maker has a telephoto lens, he should, of course, use it in filming children, since only with a telephoto can most of those delightful, unposed studies be secured, for then the child is completely unaware that he is being observed. Very natural scenes also can be filmed with the camera concealed indoors behind an open window, when the child is playing about in the yard outside. If you exercise a little patience in getting these shots, they will be superior to those scenes made when the child is conscious that he is the center of attention.

All in all, filming children is a pleasant battle of wits and well worth the patience and effort necessary to obtain something that is different from the all too common series of random shots.

The clinic

[Continued from page 395]

The second effect, which is not generally understood correctly, is that, since the duration of exposure is one half the previous time, each separate frame of a scene of a subject in motion will be sharper. The rate of motion of the subject is not changed, but, since the length of exposure of each individual frame is lessened, the scope, or extent, of the motion recorded by each frame also is lessened. Thus, there is less of the blurring that is caused by movement during a photographic exposure. Since each consecutive frame of a subject in action is sharper, the whole scene will appear sharper. Of course, this does not affect, in any way, the sharpness of definition of the stationary portions of the scene. The effect of a smaller shutter opening is most noticeable in filming relatively fast action taking place near the camera. While a half open shutter position calls for a full stop increase in the lens diaphragm, a shutter that is one quarter open requires two stops more exposure. However, the cameraman must bear in mind the necessity of avoiding fast motion at right angles to the lens, for, with a half closed shutter, this will produce a jerky effect.

Another, and entirely different, use for a smaller shutter opening is to decrease exposure without changing the diaphragm. This is helpful when one wishes to use a large opening in good light, for the purpose of getting a shallow depth of field.

Timing It is sometimes convenient to have a method of timing a projector or camera so that one can be sure that it is running at a speed of sixteen frames a second. On the circumference of most sprockets, there are teeth for eight frames of film, and this provides us with an index. It means that eight frames pass the gate during each complete revolution and, hence, if the speed is sixteen frames a second, the sprocket should revolve twice a second or 120 times a minute. It is fairly easy to count the revolutions if a small dot is painted in black or white near the circumference of the sprocket. Then, holding watch in hand, count the revolutions

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Bell & Howell Character Title Writer	E.N.	36.00	29.50
Hollywood Titler for Filmo Double 8 Camera	E.N.	3.75	2.65
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Craig Jr. 8 and 16mm. Splicer	Good	3.75	2.75
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Craig Sr. 16mm. Rewinder and Splicer, 1600 ft.	E.N.	22.00	14.00
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Thalhammer Jr. Tripod with Pan and Tilt Head	Good	27.50	16.50
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Da-Lite Model B Metal Case Screen 36x48	E.N.	12.50	7.25
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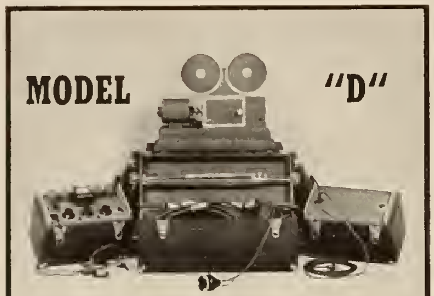

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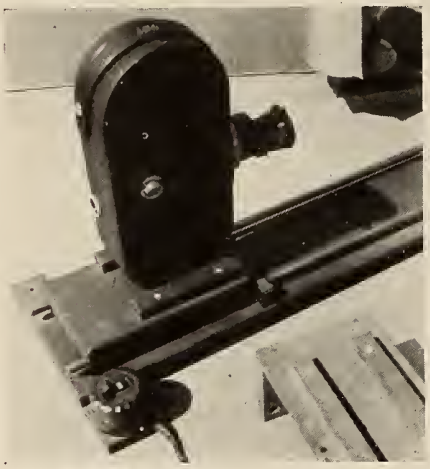
for a minute. To do the job accurately, first load a roll of film in the camera or projector. Exposed film can be used in either case, of course.

Titler mount Because the cases housing the mechanisms of the various cine cameras on the market are differently constructed, there is no single, universal way of mounting cameras on title boards. Each type of camera requires its own type of mount to hold it erect and steady on a title board, and discussions and plans concerning the construction of a titler must be rather general on this particular point. E. P. Burch, ACL, sends us a picture of the method he uses for mounting a Stewart-Warner camera on his title board. A tripod screw, inserted in a hole drilled through the title board, and two wooden strips hold the camera in a fixed position. Other cameras of this general type may be mounted in the same way.



E. P. Burch, ACL

Useful, sliding title board mount for one camera type

Strong man An amusing trick sequence for the beach film can be made by using the familiar principle of reverse motion. Ask the strong man of the party to flex his biceps appropriately while you make one or two shots to establish him in his rôle as a Sampson. Then have him lie flat on his back, with his hands folded under his head, and ask somebody to stand over him. Then, holding the camera upside down, film the scene as the person standing lets himself fall on the stomach of the strong man. The action should be as fast as possible without damaging the torso of the recumbent victim. Just as the second actor lands, the strong man makes a face and gives a convulsive heave, as if he were exerting great force. When the film is turned end for end after processing and is spliced into the reel, the effect will be that the strong man threw the second person to his feet by a tremendous flexing of his abdominal muscles. Beach athletics offer numerous opportunities for similar reverse motion tricks.

Moving shadows It is self evident that a cinematic portrait is at its best when it contains motion. Were you ever at a loss as to what you should ask your subject to *do* in order to make a pleasing cinematic portrait? This is a situation that frequently arises when the cameraman wants to make, simply, a pleasant movie shot of an individual, without reference to a film story or a planned bit of action. When it is required of the average individual to do something before the camera without self consciousness, he often loses spontaneity by the very effort to gain it. Obviously, then, it would be desirable to achieve the effect of motion in a cinematic portrait without too much planned movement on the part of the subject.

A pleasant effect, which often may be used to solve this problem, can be obtained by including moving shadows on a plain surface behind the subject. In summer, when the leafy branches of trees are all about, it is usually easy to locate a flat, plain surface which is transformed into a most interesting, soft, fluid pattern by the shadows that foliage casts upon it. Of course, the cameraman is taught to shun too "busy" a background, but these soft shadow patterns, set in motion by a gentle wind (or even by the cameraman's assistant, if need be), frequently will produce a most interesting result without seeming obtrusive. Properly placed in the frame, the subject need go through very few motions with such a background, for the gently moving shadows will supply the cinematic feeling. It is preferable to place the subject so that the face is either entirely in the sunlight or entirely in the shade. Then, if the exposure is made for the face, the shadows will take care of themselves. The sun should strike the subject at a forty five degree angle, if possible.

Sound speed In order to make silent pictures to which sound can be added later, it is necessary to shoot the film at a speed of twenty four frames a second. If this speed is not available on the camera, and if considerable work for post synchronization is planned, it is possible to send the camera to the manufacturer to have its speed changed. Most cameras can be altered easily to run at twenty four frames instead of sixteen. Some workers have made a compromise and have had their cameras set for a speed of twenty frames a second. Then, when the film is projected at twenty four frames a second, the slight increase in the speed of action is not great enough to cause comment. On the other hand, the decrease in speed of action that occurs when the film is shown at sixteen frames a second, for silent projection, is not at all objectionable. This seems to be the most economical handling of industrial reels that are to be presented in both silent and post synchronized versions.

Life through detail

[Continued from page 387]

pickles, and the foolish struggle to extract one of them, can be a small drama for all those picnics undisturbed by bears.

Close shots of important detail are available in every film topic. Here are a few examples of the sort of scenes that will add vitality to medium and long shots.

At the seashore, film a bare foot on the sand. Suddenly, the foam and water of a small wave wash over it in a pattern of motion. Show a hand stirring lazily through sand, creating miniature waterfalls over the fingers. Or take a hand cupping the sand and raising it up and permitting it to seep smoothly out and down.

On a camping trip, photograph a match held among the smaller splinters of a campfire and get the flames as they begin to curl and mount upward. Film a hand clutching a short stick and endeavoring to set back in the wire grill a steak which has slipped sidewise.

Take a scene of water rippling over a hand as it trails from the edge of a canoe —the ripple mounting, slackening, mounting again as the pressure of the paddles bites in. Or film the bow of the canoe, itself, showing the same intermittent rise and fall.

On shipboard on sailing day, show a man's hand resting on the wooden rail as he pushes back his cuff to look at his wrist watch.

Film a pool of water on a hatch and catch a miniature sail of a cigarette paper blowing across the ripples.

Get a scene of rope coiling, line after line, rhythmically, around the drum of a winch.

If the ship's swimming pool is outdoors, film close to it, as one wet hand, and then another, rises and clutches the edge. Continue the shot, as the wet head and shoulders of the swimmer rise to fill the frame.

Film sugar being stirred in a glass of iced tea on one of the open lawn tables on the sun deck.

In the American West, get a shot of hands, cuffed in leather, rolling a cigarette.

Take a single bush of sage on a very windy day, making the shot sufficiently close to show the jerking movements of the leaves.

Film the head of a horse cropping grass, with the reins down. This closeup should fit excellently into a sequence where somebody dismounts to open a wooden gate. Here, also, you could show the hands struggling with the loop of wire or plank that secures the gate.

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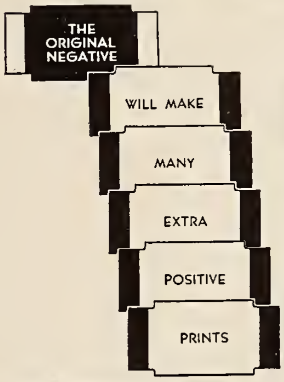
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Take a closeup of the back of the head of a cowboy who wears a "ten gallon" hat. His hand comes up slowly, and, pushing the hat forward, he scratches the back of his head. (And why not end a Western film here?)

Working with title backgrounds

[Continued from page 396]

be found advisable to change the position of the cellophane slightly, with reference to that of the picture. When the title is located just as you want it, make small "L" marks on the cellophane, at the corners of the picture, to serve as registration points.

The transparent title sheets and the negatives now are taken to the dark room, and a negative is placed in the enlarger and the corresponding print is placed upon the enlarger easel. The enlarger now is adjusted so that the projected image exactly coincides with that of the picture. This is done to make sure that the new picture will be exactly the size of the first one.

Now, remove the working print from the easel. Next, place the red filter over the enlarger lens and slip a sheet of enlarging paper in the easel in exactly the same position as that previously occupied by the print. Then, over this, lay the sheet bearing the title wording, registering its position by reference to the "L" marks on the cellophane and the corners of the projected image.

Extinguish the enlarger light and remove the red filter. Light the enlarger for the proper time, determined by test; then, turn it off. Next, insert between the paper and the enlarger a large piece of opaque paper in which a circular hole, about an inch in diameter, has been cut. Then, turn on the enlarger light, and you are ready to dodge the print, as desired, by continuing the exposure on certain parts of the picture. By moving the paper with the hole nearer to or farther from the lens, the size of the image projected on the easel may be changed. By manipulating this control, the area surrounding the lettering may be exposed for a greater length of time. During this exposure, the paper with the hole in it is moved slowly upward toward the lens, gradually enlarging the exposed area. This will result in a slow gradation from the overexposed area to that which has received normal exposure.

The print is now developed. It may not be properly exposed, but, with it as a guide, you will be able to obtain the effect desired. The cellophane title sheet causes the letters to stand out sharply and clearly in white. The exposure should be such that there is no other pure white in the picture. If you have difficulty in keeping contrast down by overexposure, change to a softer grade of paper. By using soft paper with the average negative and giving a full exposure, a soft, gray picture can be obtained which does not look at all like the degraded tones obtained by flash exposures or other deliberate fogging.

Of course, the photographic backgrounds may be handled just like any other pictorial background—that is, one can letter in white directly on the prints. However, the method outlined, although it sounds complicated, is really a very easy way in which to prepare attractive titles with a distinctive quality that sets them apart from all other types.

Amateur clubs

[Continued from page 393]

earlier feature of the New York 8mm. programs was a talk on film planning and a demonstration of double turntable equipment by David Hull, ACL.

St. Paul busy Two important club filming projects have been keeping busy the members of the St. Paul Amateur Movie Makers Club, which has recently changed the group name from the initial choice, 16 and 8 Cine Club. The production jobs are a new and more elaborate record film for the St. Paul Police Department, following the success of the club's earlier effort, *Spare The Evidence*, and a complete publicity survey of the city in motion pictures. The latter picture is planned as a completely independent effort by the club, without the cooperation or supervision of any civic bodies, although prints will be made available to such groups on request. Each member of the club will be required to contribute one camera roll of film, and independent filming assignments will be made on both 8mm. and 16mm. productions. On the completion of both pictures, the work of the two groups will be judged, and the losing unit will pay off with a dinner for all.

Extra sessions The regular monthly meetings of the Seattle 8mm. Club, in Washington, have proved inadequate to the interest of its membership and now have been augmented with informal gatherings devoted to some practical phase of movie making study. First of these work nights was given over to title making, with discussion and demonstration led by Reginald McKee, a local camera dealer. On an earlier, formal program, Orville Borgerson addressed the club on *Camera Angles*, while *Dummy Walks Out* and *Vielle France* were screened from the League's Club Library.

Films at S. I. Three top ranking films by club members and one from the League's Club Library were featured at a late regular meeting of the Staten Island Cinema Club, in Port Richmond, N. Y. They were *Wagner College,* a 16mm. monochrome story of campus life, produced by club president Frank E. Gunnell, ACL, and vicepresident Frederick W. Brock, ACL; *A Dog's Life,* by James A. Carren, ACL; *Three Seasons,* by Mr. Brock; *Mount Zao,* Movie Makers Ten Best winner, by Khoji Tsukamoto, of Tokyo, Japan.

For Wellsville, N. Y. More than fifty enthusiastic members have been attending the semi monthly meetings of the Wellsville Camera Club, dual purpose group gathering on second and fourth Fridays in the Library Building. Present officers are David Miller, president; Allen W. Corwin, ACL, vicepresident and chairman of the cine section; George Luebkeman, secretary treasurer; Edward Schwab, chairman of the program committee; George Holbrook, ACL, chairman of the print committee. Movie meetings have featured demonstrations of equipment and the clinical screening of members' films. A cooperative production on Wellsville is a future project now in the scenario stage.

Walla Walla competes Five prizes of equipment will be awarded in each section (8mm. and 16mm.) of a contest for members' films recently announced by the Walla Walla Cinema Club, in Washington. Entries, which may be on any subject and on monochrome or colored film, must be adequately edited and ready for submission at the club's October meeting. The only footage requirement is a minimum of fifty feet of 8mm. or a hundred feet of 16mm. film. Judging will be done by the members at their November gathering, with each of the two film groups to be rated by a competent committee of users of the other width.

First films Improvement in the tools and technique of amateur filming was clearly demonstrated at a late meeting of La Casa Movie Makers of Alhambra, in California, as the program called for a screening by each member of his earliest footage. From 1931, R. A. Battles brought back a record film of cross country touring, while Richard F. Oden, ACL, revived the 1932 Olympic Games, held in Los Angeles, in a picture made on Kodacolor, the early Eastman color process. Other first films were presented by Mr. Carnahan and Mr. Johns. The club has recessed for the summer months, but will open the new season in September with a second uncut films contest. Awards in an earlier competition, in order of merit, went to *Mother's Little Helper,* by T. H. Herzog; *Baby's Birthday,* by F. J. Gaylord; *A Day at the Zoo,* by R. Neiger.

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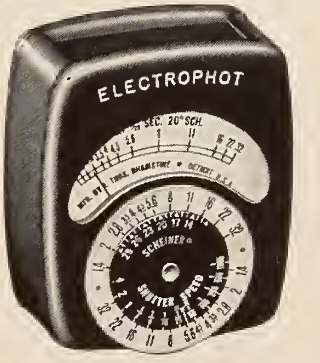

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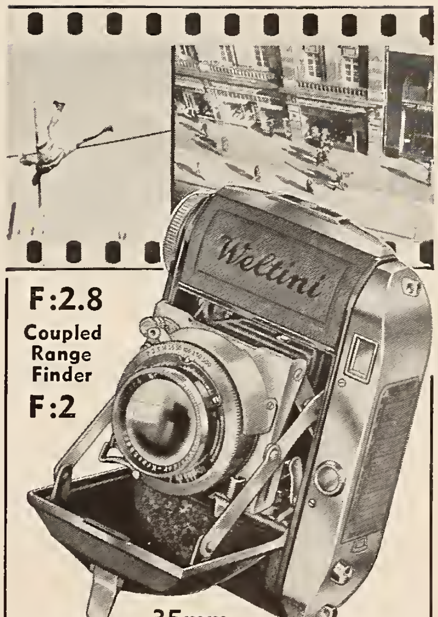

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Trenton totals up The club award for best film of the year, among the Trenton (N. J.) Movie Makers, went to Charles R. Dobbins, ACL, for *Southern Exposure*, in a lately concluded contest among the group's six top productions. These had been selected throughout the course of the club season by a process of elimination carried on at each meeting. Other awards, in order of merit, were voted to Dr. Joseph Dietz, for *Morning Sewing Circle*; Forrest C. Jobes, ACL, for *Folding Cartons*; Bertrand Dickinson, ACL, for *Captain Kidd's Island*. John Kisko and Dean H. Ashton, ACL, tied with *Retreading Old Tires* and *Surf Fishing*, respectively. Final judging was done by the staff of the Amateur Cinema League. At the recent annual election of officers, George W. Guthrie, ACL, and J. George Cole were returned as president and secretary, with Julius Smoliga, ACL, named as vicepresident.

Chicago eats Members of the Chicago Cinema Club, ACL, gathered this summer at Harm's Woods, just outside of the city, for that group's first steak fry. As a part of the festivities, a simple but ingenious plot film, centering about such an occasion, was produced on the spot. Regular meetings, which are now nearing the five hundred mark for this veteran club, have headlined programs by the Victor Animatograph Corporation, the Ampro Corporation and the General Electric Company.

Vancouver Eights With regular meetings suspended for the summer months, interested members of the Vancouver Cine 8 Club, in British Columbia, have been gathering at each other's homes for informal work meetings. Subjects under discussion have included positive title making, the use of filters and editing problems. A library of cine literature has been started by this group, for free loan distribution within the club membership.

Cleveland films city Working with the cooperation of the Convention and Visitors Bureau of the local Chamber of Commerce, members of the Cleveland (Ohio) Amateur Cinematographers have been busy during the summer on the production of a civic propaganda film, reports Jack L. Krapp, ACL, president of this active group. Formed early this year, the club already has concluded two quarterly competitions and has a major contest now in work. In the first event, all of the three awards were captured by 8mm. filmers, in spite of 16mm. competition. Increasing membership has necessitated shifting club headquarters to the Wessex Room of Cleveland's Hotel Carter.

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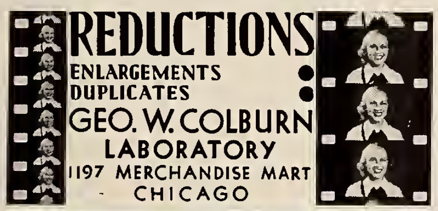
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News of the industry

[Continued from page 397]

rewinds, a Seemann splicer and a Seemann Filmviewer, all mounted on a board which is provided with circular insets for holding short lengths while editing. The new Seemann Optical Filmviewer is especially interesting, as it operates on a novel principle and provides freer handling of the film.

Baia alters Users of substandard motion picture cameras, and of Ciné-Kodaks in particular, both in 8mm. and 16mm. sizes, will be interested in the special alteration work offered by Baia Motion Picture Engineering, 8044 Hardyke, Detroit, Mich. These additions and alterations adapt the camera to such desirable operations as back cranking, for the production of lap dissolves; frame counting, where a one turn picture handle permits single exposures, each as long as desired; single frame release for animation and time condensation work; observation of an accurately centered image by means of a special, parallax corrected finder; eight frames a second operation by means of a hand crank, and other special installations.

Super Kodak The long awaited camera of American manufacture, incorporating automatic photocell control of the lens diaphragm, as well as many other "super" features, has now made its appearance in the Super Kodak Six-20, a product of the Eastman Kodak Company, Rochester, N. Y. This new still camera is not a miniature, but gives pictures which may be viewed with complete satisfaction in contact print size—two and one quarter by three and one quarter inches in dimensions. Yet every precision refinement of the most expensive miniature camera has been brought to this larger size Kodak, which will thus produce negatives of exceptional quality for enlarging, as well as for contact print viewing. The camera, both opened and closed, is originally styled in appearance and is beautifully finished in chromium and black morocco grain leather. A light pressure on a plunger allows the camera front to be opened until it locks firmly in picture taking position. The lens is focused by means of a split field, military type range finder which is mechanically coupled to it. There is also a brilliant, optical view finder. A single eyepiece permits the user to view both view finder and range finder images at once. The lens is an *f*/3.5 Kodak Anastigmat Special, of 100mm. focal length, with shutter speeds from one to one two hundredths of a second. The photoelectric diaphragm control is fully automatic for all shutter speeds from one twenty fifth to the highest. The photocell is housed in the camera case directly above the lens

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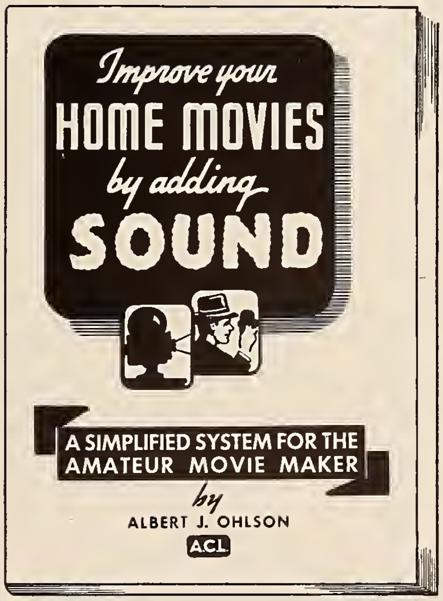

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New Bell & Howell films A new film catalog, characterized as containing the largest single list of 16mm. sound releases controlled by any major producer, has been published by Bell & Howell Company, 1801 Larchmont Avenue, Chicago. In this list are fifty Universal Pictures shorts, three serials and twenty seven features, the last category containing such late releases as *The Road Back*, *Top of the Town* and others. There are no formalities connected with showing these pictures in private homes, but, for showings in institutions and for social groups, the location must be approved by Universal's New York office before the booking is made. However, there are hundreds of independent releases, listed in the catalog, which are not so restricted.

New Ampro catalog A colorful, well arranged and illustrated catalog of its complete line of silent and sound 16mm. projectors recently has been published by the Ampro Corporation, 2839 North Western Avenue, Chicago. A special feature of the new brochure is its presentation of complete specifications of each model, arranged as in an instruction book. Executives and dealers who wish to learn details of the advances made by this manufacturer in its products should write to the Chicago address.

Kelco-Raygram A new type of construction for projection lamps is claimed by the makers of Kelco Projection Lamps, who specialize in the manufacture of high intensity incandescent lighting bulbs of all kinds. The new construction is offered in a line of lamps specially made for use in substandard projectors, both 8mm. and 16mm. The new bulb, it is said, does not employ the usual type of glass and metal support for the filament, and, therefore, it does not have masses of such material near the filament, which, it is claimed, tend to interfere with peak performance of this type of high intensity lamp. With this construction, the makers state that a closer concentration of the filament wires is possible, which is of especial value in lamps for 8mm. projection. These new projection lamps have also a coating of black, heat radiating substance at the top of the bulb. This black cap also eliminates top glare from the lamp. The manufacturer is Kelco Electric Lamp Company, Arlington, N. J., and the Eastern Distributors, Raygram Corporation, of New York City.

New Electrophot, a Rhamstine meter, is extremely compact

ELECTROPHOT

Ciné-Kodak price drop Two popular models of Ciné-Kodak movie cameras recently have been lowered in price. These are the Ciné-Kodak Model E, formerly $48.50, now $39.50 and the Magazine Ciné-Kodak, formerly $125, now $117.50. Further details of these 16mm. cameras may be had from the manufacturer, Eastman Kodak Company, Rochester, N. Y.

Lettering books A serviceable method of lettering movie titles is presented by the "A to Z" lettering books offered by Jacob Stein, 175 Fifth Avenue, New York. These books contain a large variety of alphabets suitable for movie titles, and, with their aid, the complete title wording may be traced easily in any style desired.

E. M. Critchfield The substandard industry of the Middle West was shocked and grieved to learn of the sudden death of E. M. Critchfield, who was struck by lightning while witnessing a golf tournament during the early part of June. Mr. Critchfield was a partner in the Audio-Visual Sales Company, of Kansas City, Mo., and also a League member. An unfortunate sequel to the tragic event was the loss by theft of Mr. Critchfield's new Ciné-Kodak Special, apparently stolen during the confusion subsequent to the accident. The serial number of the camera is 2801.

Slide viewer For the display of individual miniature transparencies in the form of film slides, either in color or black and white, positive or negatives, a new viewing device has been developed by Bausch & Lomb Optical Company, Rochester, N. Y. A slide is viewed against a ground glass diffusing screen, and the image is sharply magnified by a three inch precision lens. A small, fifteen watt bulb is used for illumination, contained in a housing which is well ventilated to avoid harm to slides or film.

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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
Culver City: Rex Film Co., 3802 Main St.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Martindale's Library, 543 S. Western Ave.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Meister Camera & Movie Supply, 5621 N. Figueroa St.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Pomona: T. J. Hebert, 155 S. Garey Ave.
Redondo Beach: De Koven Studio, 110 Coral Way.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Stewart Bros., 17 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Edmonds, Inc., 915 - 15th St.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N.W.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele, 914½ Franklin St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Aurora: Rollins & Rice, Inc., 115 Main St.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Foto Supply Co., 10609 Wentworth Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
Sunny Schick, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

KANSAS

Salina: Rose Jewelry Co., 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Lewis Film Service, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service. 9 Newbury St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Little Cinema House, 9 Newbury St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holvoke: Guenther's, 359 Main St.
Hyannis: Studio Shop, 636 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Saunder's Photo Shop, 467 Essex St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop. 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy. 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas Citv: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventb St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bavonne: Bergen Point Radio Service, 478 Broadway.
Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersev City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albanv: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin. 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Miller Cine Films, 202 S. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York Citv: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 70 W. 45th St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Elbee Shop, 452 E. Fordham Rd.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
FOTOSHOP, INC., 136 W. 32nd St.
18 E. 42nd St.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc.. 242 E. 86th St.
Mogull Bros., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battershy, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
United Motion Picture Industries, 149 W. 48th St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store. 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co.. 28 E. Main St.
Sibley, Lindsay & Curr Co.. Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.

Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon. 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega. 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Foiocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co.. 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co.. 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store. 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19. S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co.. Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co.. W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply. 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS. COMMERCIAL MOTION PICTURE SERVICE***, 456 Turner St.
M. S. Young & Co., Bell & Bowell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios. 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co.. 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc.. 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street. Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams. Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc.. 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's. 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co.. 363 King St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.
Watertown: Jurgensen's Studio. 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co.. 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc.. 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store. 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini. Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co.. 302 - 25th St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co.. 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros.. Inc.. Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop. 329 Pacific Ave.
Everett: Home Portrait Studio. Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy. 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison. Hutchison Bldg.
Seattle: Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio. University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store. First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service. Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty.. Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons. Ltd.. 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

PERTH: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

VIENNA: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

BRUSSELS: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

RIO DE JANEIRO: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

CALGARY: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbio

VANCOUVER: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News. 867 Granville St.

VICTORIA: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

WINNIPEG: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotio

BEDFORD: Bedford Studios, Halifax Co.

Ontario

OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
SARNIA: Ingersoll's Drug Store, 159 N. Front St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

MONTREAL: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.

Saskatchewan

REGINA: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CEYLON

COLOMBO: Plate, Ltd., P. O. Box 127.

CHINA

HONG KONG: Filmo Depot, Marina House, Queen's Rd., Central.

SHANGHAI: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

PRAGUE 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

COPENHAGEN: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Javo

BATAVIA CENTRUM: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
SOERABAIA: Kodak, Ltd., Paradestraat 9.

Sumatra

MEDAN: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

ALEXANDRIA: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
CAIRO: Kodak (Egypt) S. A., 20 Sharia Maghraby.

ENGLAND

BIRMINGHAM: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
BRISTOL: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
CHESTER: Will R. Rose, 23 Bridge St. Row.
GRIMSBY: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
HARROGATE: A. R. Baines, 39 James St.
KENT: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
LEEDS 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
LEICESTER: Wands, Ltd., 29-31 Belvoir St.
LIVERPOOL: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
LONDON: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. W. 4: Woollons' Cine Service. 254 Hendon Way, Hendon Central.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road. Holborn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
MANCHESTER: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
NEWCASTLE-ON-TYNE: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
NOTTINGHAM: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
SHEFFIELD: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
STAFFORDSHIRE: John Martin, 66 Derby St., Leek.
YORKSHIRE: Denton & Co., Ltd., 34-8 Sheffield Rd., Barnsley.

FINLAND

HELSINKI 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

BORDEAUX: Kodak Pathe S. A. F., 2 Place de Tourny.
CANNES: Kodak Pathe S. A. F., 1 rue Marechal Foch.
LYON: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
MARSEILLE: Kodak Pathe S. A. F., 37 rue St. Ferreol.
NICE: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
PARIS: Amateur Cine Photo Selection, Etabl. J. ChOtard. 20-22 rue Bobillot.
American Photo Service. 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

CASABLANCA: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
ARNHEM: De Booys Fotohandel. Jansstraat, Hk. Jansplaats.
HAGUE: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis. 51 van Hoytemastraat.
ROTTERDAM: Fotohandel "Foka". Admiraliteitsstr. 4-8.
TILBURG: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

BUDAPEST VII: Hafa. Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

BOMBAY: Continental Photo Stores. 243 Hornby Rd.
CALCUTTA: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

DUBLIN C. 1: T. H. Mason. 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

MAZATLAN: American Photo Supply Co., S. A., Ave. Angel Flores 408.
MEXICO CITY: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini. S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
MONTERREY: American Photo Supply Co., S. A., Avenida Morelos 535.
PUEBLA: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

AUCKLAND: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
CHRISTCHURCH: Kodak New Zealand, Ltd., 681 Colombo St.
DUNEDIN: Kodak New Zealand, Ltd., 162 Princes St.
HAMILTON: Watson's Camera House, Victoria St.
WELLINGTON: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

OSLO: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

PANAMA CITY: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

LIMA: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

MANILA: H. E. Heacock Co., 126 Escolta.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

BANGKOK: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

DURBAN: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

JOHANNESBURG: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

SINGAPORE: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

GOTHENBURG: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
MALMO: Stolten & Son A.-B.
STOCKHOLM: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

BASEL: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
GENEVA: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
ZURICH: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

VENEZUELA

CARACAS: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

WALES

CARDIFF: T. P. Martin, 21 High St.

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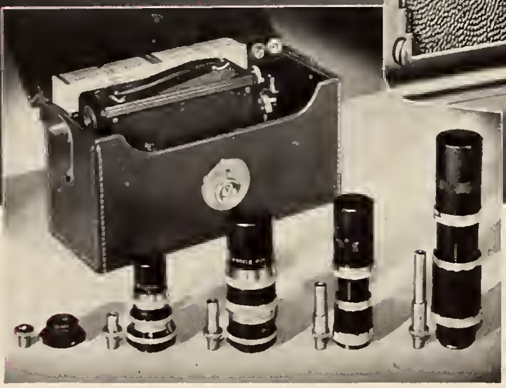
IN U.S.A.
A.M.
BEFORE 8
8 TO 10
10-12
P.M.
AFTER 4
2 TO 4
12-2



OPTIONAL ACCESSORIES. Filmo 141 lens is instantly interchangeable with extra special-purpose lenses. Interchangeable viewfinder objectives are available to match the finder field to seven lens focal lengths. Convenient brown cowhide carrying case which accommodates camera, extra lenses, and extra film magazines is also available.

INSTANT LOADING. Just open the hinged door, insert film magazine, snap the door shut, and your Filmo 141 is loaded ready to shoot. Interchange film at any time. Filmo 141 uses the standard Kodak 50-foot 16 mm. film magazines obtainable everywhere.

Automatic Is the Word for This Newest Bell & Howell Instant-loading 16 Mm. Magazine Camera

FILMO 141 makes a big hit with movie-makers who want a fast-loading, easy-to-operate 16 mm. camera. For Filmo 141 reduces movie-making to the simplest operations—makes it almost *automatic.* Yet this pocket-fitting Filmo is amazingly adaptable to every situation.

With Filmo 141, you can change from one type of film to another any time, anywhere, without fogging a single frame! Change film to suit your subject—from color to black-and-white, then back to color, instantly. A dial indicator on the magazine, visible both in and out of the camera, registers the footage of unexposed film.

"Projected-area" Viewfinder, an important new feature, permits no change of field if your eye wanders from the center of the eyepiece. It gives a greater magnification of the image. It sharply defines the edges of the field of view. Extraneous light is excluded, and elements are protected from dirt and damage because this finder is built into the camera.

Four Operating Speeds—your choice of two speed ranges—Filmo 141-A offers 8, 16, 24, and 32 frames per second, and Filmo 141-B offers 16, 32, 48, and 64 frames per second—affording a valuable variety of intermediate speeds in addition to either slow-motion or half speed. Filmo 141-A is equipped with a fine Taylor-Hobson Cooke one-inch F 2.7 lens in universal mount. Filmo 141-B has an ultrafast B & H Lumax one-inch F 1.9 lens in focusing mount, or a Taylor-Hobson F 1.5, if you prefer.

Single-frame Exposure device permits interesting animation work of all kinds, and a starting-button lock lets the cameraman get in the picture, too.

The lens mount is the same as for the professionally versatile Filmo 70 Cameras, facilitating the interchange of special-purpose lenses—speed, wide-angle, and telephoto.

Built-in B & H exposure calculator gives detailed coverage of every outdoor daylight photographic condition. Modern in design, Filmo 141 is as attractive as it is efficient. Write for complete details. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

SEND COUPON NOW

BELL & HOWELL COMPANY MM 8-38
1843 Larchmont Avenue, Chicago, Illinois

Please send at once complete information about the new Filmo 141.

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Address..

City.................................*State*...............

BELL & HOWELL

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1938 25c

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Months of planning, filming and editing. Now, Castle Films releases the first of the new season's greater Home Movies. Low cost—the grandest pictures you have ever screened!

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First World Parade for the new season. Castle Films camera artistry at its best — new negative — new angles — a thrilling movie mirror of the world's most historic city by day and by night.

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Muts — pals — performing dogs — prize winners — heroes. A grand movie every dog lover will be proud to own . . . a complete mirror of dog life . . . first Sport Parade of the new season.

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Complete filming of America's most stirring show—this year staged in the capital of showmanship—more thrilling than ever before. Out September 28—order your copy now!

8mm Sizes: $1.75 (50') and $5.50 (180') • 16mm Sizes: $3.50 (100') and $8.75 (360') • De Luxe Sound-on-film: $17.50 (350')

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A Real 5-Star Camera . . .

the New 16 mm. FILMO 141

- ★ Automatic, Mistake-proof Loading
- ★ Unmatched Simplicity of Use
- ★ Amazing Versatility
- ★ New, Positive, "Projected Area" Viewfinder
- ★ Small, Light, Pocket-fitting

The new, magazine-loading Filmo 141 is today's biggest movie camera news. This unmatched, pocket-fitting camera combines great versatility with fast, wasteless loading and extreme simplicity of operation. New features actually prevent mistakes often made even by experienced movie-makers.

NO BLANK FRAMES. With Filmo 141 you can change in "mid-reel" from one type of film to another, any time, anywhere, without fogging a single frame.

NO ERRORS IN COMPOSITION. The exclusive positive "Projected Area" viewfinder permits no change of field when your eye wanders from the center of the eyepiece. *What you see, you get.* Viewfinder objective units for matching fields of all extra lenses are quickly interchanged, and show full-sized images—no masking.

FOUR OPERATING SPEEDS permit the right speed for each scene. Your choice of two speed ranges. Filmo 141-A offers 8, 16, 24, and 32 frames per second. Filmo 141-B offers 16, 32, 48, and 64 frames per second.

FINEST LENSES. Filmo 141-A is equipped with a fine Taylor-Hobson Cooke F 2.7 lens in universal mount. Filmo 141-B has an ultrafast B & H Lumax one-inch F 1.9 lens in focusing mount, or a Taylor-Hobson F 1.5 if you prefer. Lens seat is the same as on Filmo 70 Cameras, so that a full range of special-purpose lenses, instantly interchangeable, is available.

MANY OTHER FEATURES. Single-frame exposure device for animation work. Starting-button lock—lets you get into the picture. Film footage indicator on magazine is visible both in and out of camera. Built-in B & H exposure calculator. Rotary shutter assures uniform exposure over entire picture area. Sturdy die-cast aluminum-alloy housing insures permanence of the precision construction.

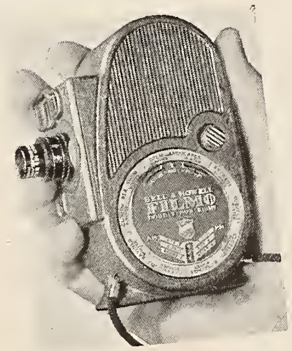
Use coupon for complete details. Filmo 141 is camera news *you'll want to know about!*

INSTANT LOADING. Just open the hinged door, insert film magazine, snap the door shut, and your Filmo 141 is loaded, ready to use. Interchange film in mid-reel if you wish.

Fine 8 mm. Movies Are Easy and Inexpensive with

FILMO DOUBLE 8

There are four "top-quality" Filmo Double 8 models to choose from in selecting your 8 mm. camera. Each offers you the very finest movies obtainable on the inexpensive 8 mm. film. And each model offers amazing versatility for such a small, easy-to-operate camera.



The *palm-size* Filmo 8 loads instantly. The film, color or black-and-white, almost drops into place. Then consult the built-in exposure calculator, set the lens accordingly, and your Filmo is ready for action. No focusing. Simply look through the built-in spyglass viewfinder, press a button, and *what you see, you get.*

The finder has masks for telephoto lenses. There are four operating speeds and a single-frame exposure device which permits all types of animation work.

Truly, you should own a Filmo Double 8. Now is the time to get one, because prices are reduced. With F 3.5 lens, Filmo 8 costs only $51.50 with speeds 8, 16, 24, and 32; or $56.50 with speeds 16, 32, 48, and 64. With fast F 2.5 lens, $75 with speeds 8 to 32; or $80 with speeds 16 to 64.

See these remarkable palm-size cameras at your dealer's. Or write for complete details. Bell & Howell Company, Chicago, New York, Hollywood, London. *Since 1907 the largest manufacturer of precision equipment for motion picture studios of Hollywood and the world.*

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1843 Larchmont Avenue, Chicago, Illinois

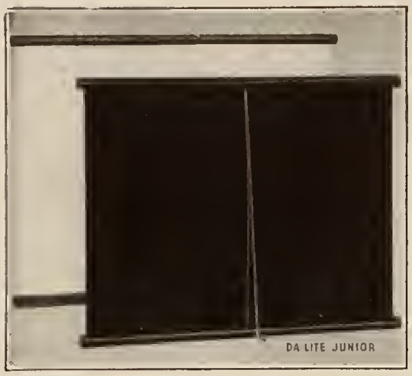
Please send at once complete information about ( ) Filmo 141; ( ) Filmo Double 8 Cameras.

Name --

Address --

City-------------------------*State*-----------

BELL & HOWELL



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DA-LITE MODEL D. This attractive model houses the roller-mounted screen in a handsome leatherette covered box. The screen is erected by raising the collapsible rear support and hooking the screen over the goose neck. 10 sizes—22" by 30" to 72" by 96". From $15.00 up.

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MOVIE MAKERS

Photo by A. F. Sozio

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

A GOAL TO STRIVE FOR

The Hiram Percy Maxim Memorial Award

AT the headquarters of the Amateur Cinema League, there stands a tall pillar, surmounted by a shining silver globe. This is both a monument to the memory of Hiram Percy Maxim, Founder of the Amateur Cinema League and its first President, and a living statement of his movie making ideals. On its surface is inscribed, each year, the name of the winner of the Hiram Percy Maxim Award, forming a roll of honor of the world's greatest amateur movie makers.

This Award is bestowed on the maker of the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Non Theatrical Films, and it carries with it a replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of

$100.00

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it this year, it is only necessary to submit a film for consideration for

MOVIE MAKERS
Ten Best Non Theatrical Films of 1938

the oldest annual selection of outstanding amateur movies in the world and open to all movie makers.

The Ten Best are chosen by the staff of MOVIE MAKERS from all of the films seen by them during the year. All films sent to the League for review by its members are considered automatically for the Ten Best. However, the selection is not limited to League members, and any movie maker can send one or more entries for consideration. League members' films sent for review earlier in the year, and subsequently edited, titled, or otherwise improved, should be submitted again for final consideration.

It is only necessary to send your entries to MOVIE MAKERS so that they will arrive before five o'clock, October 15, and to accompany them with the entry form below, properly filled in and signed.

In the Ten Best selection, there are three places in the Special Class (films for which the maker received compensation from a client) and seven places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the seven that place in the *General Class* of the Ten Best.

To classify entries properly, send the certificate below with each film that you submit:

Place . . . .
Date . . . .
I, ... (name)
. . . .
certify that I did did not receive compensation from a client for a motion picture made by me entitled . . . .
(name of film) . . . .
(signature) . . . .

Hiram Percy Maxim Memorial

Here are a few, simple rules governing the selection of MOVIE MAKERS Ten Best Non Theatrical Films and the Hiram Percy Maxim Award.

1. Five o'clock, October 15, is the deadline. All films to be considered for 1938 Ten Best and the Maxim Award must reach MOVIE MAKERS office, at 420 Lexington Avenue, New York, N. Y., before that time.

2. In the Ten Best, seven places are allotted to the General Class (films for which the maker *did not* receive compensation from a client) and three places are allotted the Special Class (films for which the maker *did* receive compensation from a client).

3. The winner of the Hiram Percy Maxim Award is chosen from among the pictures placing in the General Class.

4. To classify entries, the certificate below must be provided for each film that is to be considered in the final selection. After October 15, when the Ten Best is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for Ten Best. Any films that are not already accompanied by certificates must be provided with these, and this must be accomplished by November 5, 1938, before five o'clock. Telegraph and cable will be used in the case of those persons living so far away from New York City that an exchange of mail would be difficult.

However, to save time and correspondence, it is requested that the certificate accompany the film when it is sent to MOVIE MAKERS for consideration.

5. The General Class of the Ten Best is open to films of any width, black and white or color, silent or sound, except that 35mm. inflammable film cannot be received.

6. The Special Class of the Ten Best is open only to films originally produced on substandard stock (16mm. and smaller widths).

7. Entries are welcome from movie makers outside the United States, but these must be on film stock manufactured in the United States, for, otherwise, there is a customs duty which MOVIE MAKERS will not pay.

8. Phonograph records for musical accompaniments cannot be received from outside the United States. Phonograph records can be submitted with films sent from within the United States, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the time at which the operator is to shift from one record to another. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Musical and narrative accompaniments will be judged on their own merits.

9. No Officer or Director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to compete in the Ten Best or to receive the Maxim Award.

10. Films will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 5, because of the last minute rush.

11. Selection of the Ten Best Non Theatrical Films, the Honorable Mentions and the Hiram Percy Maxim Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to undertake discussion of their decisions, after they are made.

12. The competition for placement in MOVIE MAKERS Ten Best Non Theatrical Films of 1938 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules.

THE judges seek only quality, and film width does not play a part. Each picture is judged on its own merits, whether it be an elaborate travel reel or a simple family film. Quality of workmanship, excellence of continuity, movie imagination and intelligence are deciding factors, no matter whether the picture be long or short, black and white or color.

Don't miss your chance at the 1938 Ten Best and the Hiram Percy Maxim Award!

Send your film early, accompany it with a certificate of entry. Remember that five o'clock, October 15, is the deadline for 1938!

MOVIE MAKERS

420 Lexington Avenue **New York, N. Y.**

NEVER A DULL MOMENT...OR IS THERE?

YOUR outdoor sequences *can* have unbelievable brilliance . . . if you use Agfa 16 mm. Hypan Reversible Film. This amazing film gives you screen results that fairly sparkle with added snap and luster.

Hypan is a fine-grain film, excellent for large-size projection . . . with a speed, in daylight, approximately equal to Agfa's famous Superpan. Its panchromatic emulsion is sensitive to all of the colors of the visible spectrum. An effective anti-halation coating protects the minute detail made possible by Hypan's fineness of grain.

Get a roll of Hypan at your dealer's today. You'll be surprised at the increased brilliance of your projected movies. Available in 100-foot rolls at $6.00, and in 50-foot rolls at $3.25. Prices include processing and return postage.

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AGFA
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16MM REVERSAL FILM

September is the ideal month for the all-round movie-maker. Sports, hunting and the woods provide hundreds of suitable subjects which Kin-O-Lux Nos. 1 and 2 capture with fine fidelity. No. 3, the ultimate word in film perfection, is a supersensitive, anti-halo, panchromatic film suited to the indoor as well as the outdoor requirements of movie makers who invariably discriminate in favor of the best.

Box	Green No. 1	Red No. 2	Lavender No. 3
100 ft.	$3.00	$3.50	$6.00
50 ft.	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and Return Postage.

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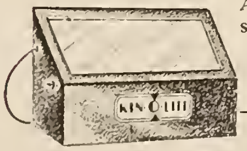
Instantaneously attached to any cine or still camera, these are glass discs that have the phenomenal property of eliminating objectionable glare, unessential reflection and the halation caused by these conditions from your pictures. They also create unusually realistic sky effects and enhance the value of color in color photography. The Polarator attaches these plates at the angle of their maximum efficiency.

	Plate Unmounted	Polarator Alone	Combined Plate and Polarator
15mm	——	——	$5.00
19mm	$3.75	$3.00	6.75
25mm	4.75	3.25	8.00
31mm	5.50	3.50	9.00
39mm	5.75	4.00	9.75
51mm	6.25	6.00	12.25

The 15mm unit is intended for 8mm and 16mm cameras with f/3.5 lenses.

KIN-O-LITE



An improved version of our original light Box, this device is ideal for Viewing Miniature, Motion Picture, Color and X-ray film. The Opal glass screen produces a fully diffused white light, properly filtered to render perfectly the gradations of film contrast without subjecting the observer to eyestrain. Completely equipped with lamp, extension cord, attachment plug and light switch.................. **$3.00**

Booklet MM-9 on Request

KIN-O-LUX, INC.

105 West 40th Street New York

Closeups—What filmers are doing

Picture taking is now permitted in the Bronx "Zoo." New York City's most famous zoological park. Applying both to still and motion picture cameras, the new rulings permit photography and the free use of tripods within any and all of the buildings. The one restriction is against the use of flash or flood bulbs. Take a Bronx train on the East Side subway to the end of the line, or you can use the East Side "L".

Filming opportunities on both 8 and 16mm. stock have come to the League offices in recent letters. William B. Smith, ACL, an Eight filmer, missed a number of necessary shots while on a trip to Havana and is interested in hearing from fellow cameramen who live in that city or may be headed there on a cruise. Albert W. Luce, on the other hand, feels that his long time residence in Colorado Springs puts him in a favorable position to shoot needed footage of the Pike's Peak region, Garden of the Gods, etc. For his own library, the brilliance of Eastern foliage in the autumn and a nice sequence on Niagara Falls are his present needs. He works on Sixteen. Address each with your offers or suggestions in care of the League's office.

If you're interested in the native life and customs of British West Africa or in pictures of Britain's far flung regiments at their daily peacetime tasks, then Mrs. R. A. Todd, ACL, is in a position to help you. For the present, she's stationed out at Enugu, in Nigeria, where her husband is an officer in the Nigeria Regiment. Using 16mm. equipment, Mrs. Todd graciously offers her filming services to those fellow members interested in the life she finds around her.

Three amateur films, all of them from among Movie Makers 1937 selection of the Ten Best of the year, were screened this spring in England by the London Film Institute Society, branch of the British Film Institute. The pictures were *In From The Sea*, 16mm. sound on film industrial, by Fenno Jacobs, of New York City; *Glimpses of a Canoe Trip*, a 16mm. vacation record, by F. R. Crawley, ACL, of Ottawa; *Vielle France*, an 8mm. documentary of French provincial life, by Luc Fauvel, of Paris. With them on the evening's program was *The Story of a Tide*, an 8mm. production by the amateur unit of the Merseyside Film Institute Society, in England. Andrew Buchanan, editor and writer in the field of motion pictures, spoke informally on the amateur film movement in general and the evening's program of films in particular.

Ralph E. Gray, ACL, of Mexico, D. F., already well known for his stunning studies of old Mexico in both still and motion pictures, added recently to that reputation with a screening of new films before the Mexican Ambassador and his staff, in Washington, D. C., held at National Geographic Society headquarters. The hour long program was a pleasing compilation of color devoted entirely, but without monotony, to the one subject, *Mexican Fiestas*. Following the presentation, Mr. Gray was requested by Ambassador Castillo Najara to screen the same film this fall before a meeting of the Pan American Union and was asked by Dr. Gilbert H. Grosvenor, president of the Geographic Society, to repeat the program in Constitution Hall.

If you were listening to the Vox Pop radio program about three months ago, you might remember hearing Parks Johnson and Wally Butterworth, speaking from Manhattan's Hotel New Yorker, raving about rosebuds. There were six dozen of them on hand, air expressed from Portland, Oregon, and they turned out indirectly to be a neat little plug for Portland's famous Rose Festival. Back of the stunt, which his friends bet him wouldn't work, was Arthur E. Gibbs, ACL, amateur "rosarian" and movie maker.

The few but loud wailing 8mm. movie makers, who seem to have inferiority complexes, so get in our hair that we can't pass up a single opportunity to "point a moral and adorn a tale." This time, it's the recent results of a filming contest held by the Cleveland Amateur Cinematographers. In it, all of the first three award winning places went to workers in Eight. And, furthermore, the premier prize winner—a neat little mystery drama by Gordon A. Smith, called *The Great Zarbo*—was replete with elaborate and effective trick effects of all kinds. Mr. Smith's 8mm. camera is a fixed focus, *f*/3.5 outfit, completely unchanged since it left the factory.

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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ROY W. WINTON, *Managing Director*	New York City

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Central theme

THE publication by the Amateur Cinema League, for the benefit of its members, of a booklet on the subject of family films emphasizes once more the real heart of personal filming. It emphasizes, we believe, something else, as well.

The movies of our friends that get our most enthusiastic comments, as we are invited to look at them, are very likely to be those bringing us an intimate view of far off places or offering us familiar scenes with new beauty. Travel pictures often carry their own excuse for indifferent technique, because of the interest of what they record; unusual footage of everyday things, either in the city or in places of natural beauty, attracts our attention and immediately challenges our capacity to do as well.

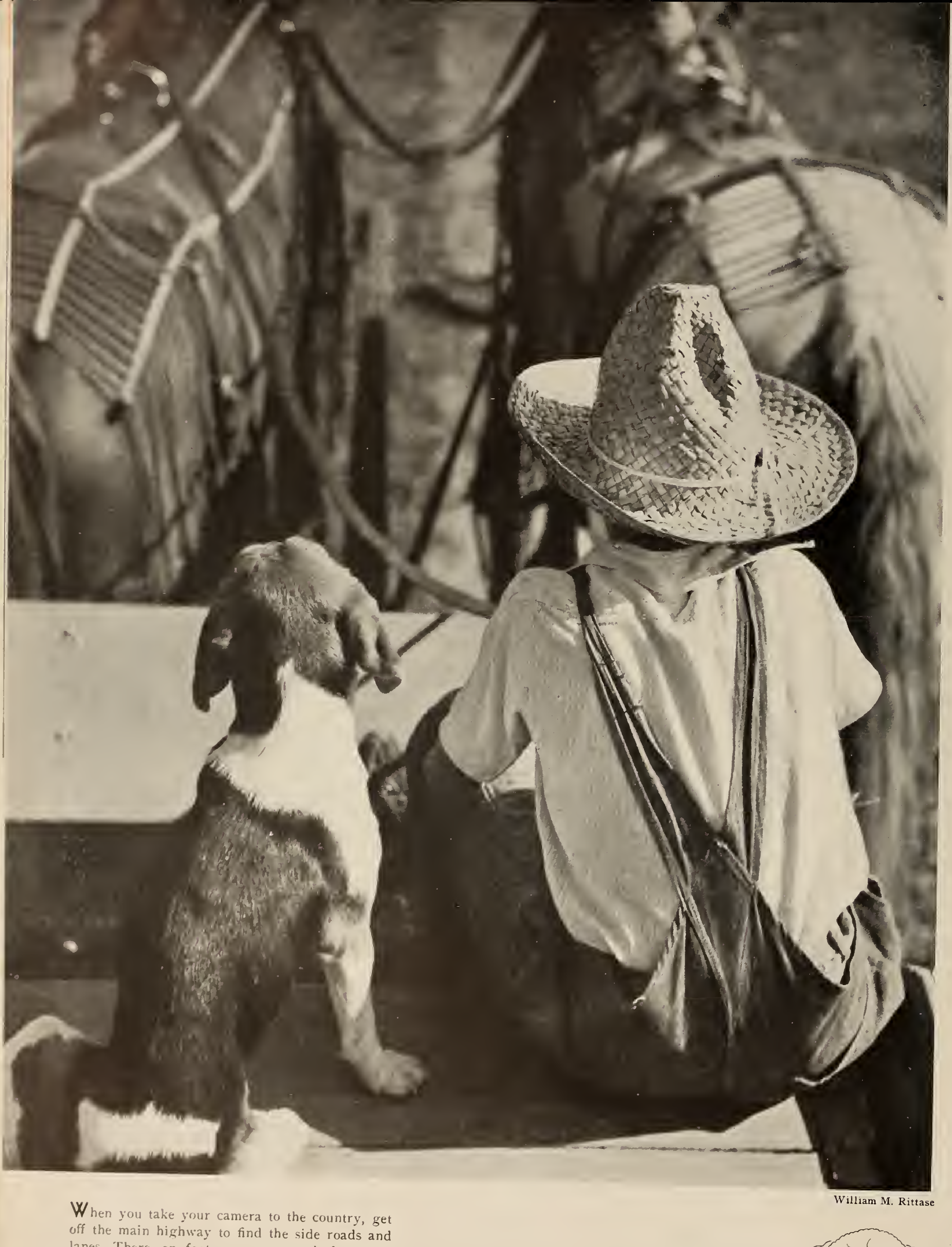
But these films are just the cream that rises on the great reservoir of year in and year out fare, made up of family scenes. Most movie makers have learned by now that these family pictures are taken largely for intimate and restricted showing, that they are best projected for members of the family group and for close friends and that it is more courteous not to present them unless they are called for. It would be easy, although incorrect, to conclude that, because we see less of them, fewer family pictures are being made from year to year. As a matter of fact, this type of footage is greatly increasing, as processing laboratories well know.

Because family films are less shown than previously, when almost any home movie was, of itself, a marvel, it does not follow that they should be carelessly made, or that they need be dull records of this or that relative simpering briefly before a puzzled cameraman. Indeed, the family film offers a hazard to any filmer, because of the ever present danger that it shall be nothing but a trite and routine roll call of his kinsmen, lacking the essential characteristics of the familiar personalities he wishes to record.

To give a kind of spring board to the family filmer, the League has offered its recent booklet, which is designed to start filming imagination. We know that only a few League members will follow out the scenarios to the letter, but we think that they will go faster on their own paths because a general direction has been pointed out for a few typical family situations.

Good family pictures depend chiefly on the attitude of mind the cameraman brings to the job—and here is the additional emphasis. His own people are not nearly so dull as he thinks, if he will give himself the trouble to look at them from the outside and to search for those indelible marks of personality which each of them has. Analytical cinematography of a family group can become an exciting kind of pictorial psychoanalysis, confounding to the subjects, peculiarly satisfying to the movie maker and amazing to the rest of the family.

Autumn is a good time to make some serious adventures into what might, in large terms, be called creative family filming. The vacations are ended and the group is united for a brief time before the children leave for school. There's cinematic gold in the family backyard.



William M. Rittase

When you take your camera to the country, get off the main highway to find the side roads and lanes. There, on foot, you can search for genre cine studies, such as the one above. There will be plenty of time to set up a tripod, and nobody will bother you as you plan a foreground of rural action for a handsome scenic shot or a pastoral study.

CONSTRUCTIVE EDITING

An outline of that fascinating process that gives films meaning

RUDOLPH BRETZ

THE hundred feet of baby pictures that have just been returned from the laboratory do not make a motion picture. They are merely a collection of shots, a roll of baby pictures, and nothing more as yet. We may have achieved good pictorial composition, interesting and natural action, all manner of photographic beauty, but we still have not made a movie.

A moving picture differs from a still picture for more reasons than just because it has the quality of motion. A film is a *series* of pictures and, in my opinion, the real art of the cinema lies in editing these pictures into a series that has logical relationship.

Paul Rotha, writer on film topics, has said that film art, like any other art, is a process of shaping and organizing raw material into a finished product. The painter uses the raw materials of paint and canvas, the sculptor fashions from clay or stone and the musician organizes separate tones into a composition. The moving picture artist uses raw material as well. His starting point is in the choice of the scenes that he will film, but, in editing, he has the opportunity of rearranging his material and of fabricating a new thing from it. His final creative job lies in organizing the film strips, shortening some of them, interweaving others in new sequences and arranging the whole so that a coherent, continuous and unified movie will result. If we leave our rolls of film unedited, we are not working with motion pictures at all, but simply taking snapshots to be shown in animated form.

When we can sit down with our last summer's reels and the splicer before us, we can begin the job of making a real movie out of a collection of shots. The first procedure is to run the reels through the projector several times, until the content of each shot has been memorized and we can visualize how each one looks on the screen. We shall remember the shot where we got our signals mixed; where our wife failed to push the baby carriage out the front walk until several seconds of good film had run through the camera. We shall remember the place where the camera took a jump and a small nose dive, when we were fumbling to release the button. All these points, and many others, we shall have clearly in mind after the preliminary screening; then we are ready for the second step, removing the laboratory date marks at the end of the rolls and eliminating the scenes that turned out total failures.

Now comes the fun, for now comes the constructive editing.

Everybody has a different method of procedure in editing. Usually the system chosen will depend on the degree of coherence that the material already possesses. The reel of pictures of the weekend trip may remain pretty nearly in the same order as that in which the scenes originally were taken. Perhaps some bad shots will be deleted and possibly some shots, staged later to improve the continuity, will be inserted.

On the other hand, it may be desirable to rearrange completely a series of shots of a baseball game. A view of one player pitching should, of course, be followed by a scene of another player batting, and that should be succeeded by a long shot of fielders running, with, finally, a closeup of somebody catching a fly. When the scenes were filmed, probably shots of batters followed one after another, and, then, very likely the cameraman turned his attention to pitchers, and so on.

In a case like this, every action should be separated and the new film structure arranged scene by scene. Some editors roll up all the strips of film and stick them separately on a peg board in the new order in which they are to be spliced together. To keep track of the content of the film clips, labels are written on pieces of paper and are impaled on the pegs supporting the coils of film. I prefer the Scotch Tape system. I string each shot out vertically and stick it to the wall above the editing table by means of a piece of Scotch Tape affixed to the top of the film length. Then I label the scenes by writing a few words on the Scotch Tape or, when longer descriptions are necessary, by writing on the tape a number which refers to a card containing all the data required. This system is entirely satisfactory if, after the editing has been started, one does not postpone completing the job for a number of days. In that case, the unprotected film strips might get dusty.

When all the scenes have been separated and have been strung, I begin to reassemble them on a reel. I start with the shots I am sure about, sticking them together temporarily with the tape; later I can insert the others. It is a simple matter to remove the tape and rearrange a sequence or to add a new scene, and this procedure saves a great deal of time, for, otherwise, it is necessary to break a splice every time a new scene is inserted; this also means the loss of a few frames with each operation. By applying carefully a small piece of tape on either side of the film, temporary tape splices can be made that will run through the projector, and one can see the effect of the new combination of shots before making the final splices. I do not use the splicer until the entire film is in its proper order and each scene has been trimmed to the desired length.

Achieving continuity is easy when there is a natural sequence of actions, as in the case of a baseball game, and when one has filmed all of the necessary types of scenes. In practice, however, often one will discover that important links in the action are missing. There will be a pitching shot and a scene of a fielder running, but the last clip of the batter will have been used in the preceding sequence. In such a case, the place may be filled by a shot of the crowd

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HOLD IT STEADY!

How to give hunting films what so many do not have

TOM D. PARK, ACL

Photographs by Tom D. Park, ACL

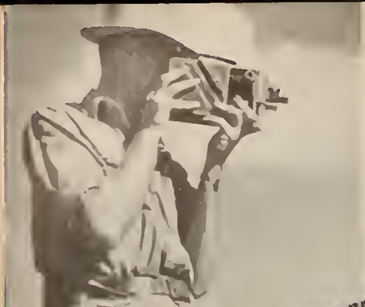

Fig. 1

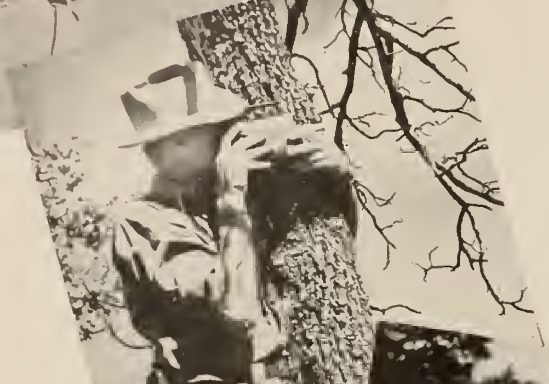

Fig. 2

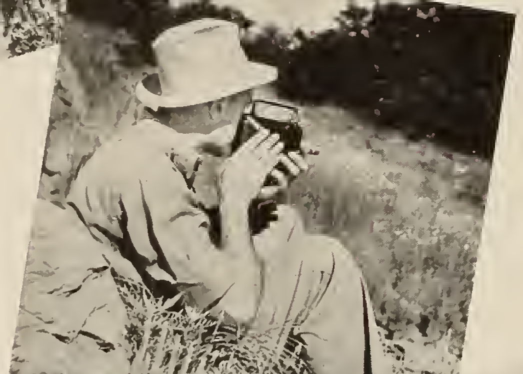

Fig. 3

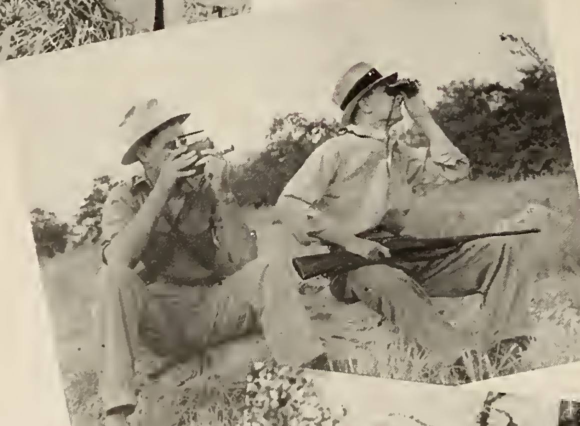

Fig. 4

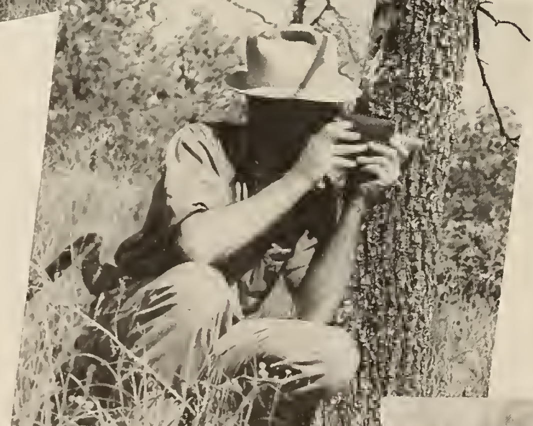

Fig. 5

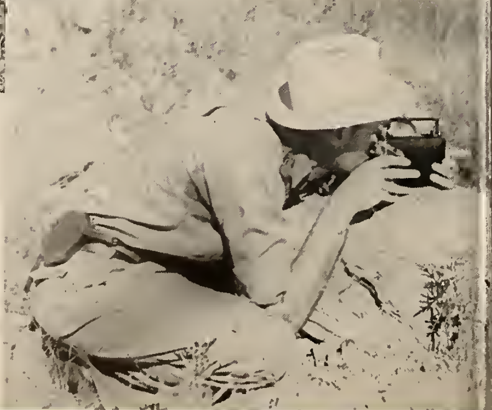

Fig. 6

Here are practical ways of holding a cine camera steady

IF YOU are a disciple of the chase, the shortened days and the cooler nights have brought on your annual attack of hunting fever. Your interest in sporting magazines has increased enormously; you spend much time cleaning your trusty weapon and aiming it at imaginary game, and you count with considerable impatience the days until the opening of the season. But, being a movie maker as well as a hunter, you are also planning to preserve on film your adventures afield.

No matter what kind of game you hunt, you can make a movie of your sport that, over a period of years, will give you far more pleasure than the hunt itself. Hence, it is worthwhile to make every effort to produce as good a picture as the opportunity affords. In this connection, one of the most important considerations is to obtain steady pictures. It may be the excitement of the chase, it may be the difficulty of using a tripod, but whatever may be the cause, the fact is that hunting and wild life movies are often ruined by unsteadiness. A steady camera is important in any movie making, but it should be a particular care of the man who films hunting.

The best way to make steady pictures is, of course, to use a good tripod. Since you already know that and will doubtless film with a tripod whenever possible, let us consider methods of holding the camera steady when no tripod is available. This necessarily will be most of the time when you are in the field, for not only is a tripod awkward to carry while hunting, but also too much time is required to set it up to catch those unexpected, spur of the moment shots which are the meat of a hunting picture.

With a little practice, however, one may learn to hold the camera steady enough to produce satisfactory pictures without the aid of any solid support whatever. For methods of doing this, we can borrow some valuable ideas from the rifle range.

The trained rifleman, whose problem of steady holding is not greatly different from that of the cameraman, learns how he can best use his body as a support for his rifle while standing, kneeling, sitting, or lying prone. Of these positions, the first three are especially valuable in the field, and can be adapted quite successfully to holding a camera. You can even use a strap as an aid to steady holding, just as a rifleman uses his gun sling, and with almost as good results.

Of the three basic positions, standing is quite naturally the least steady; it is also the one most used by riflemen or cameramen in the field. To adapt, for a movie camera, the method of holding a rifle in the standing position, let us assume that you are filming right handed. Stand facing about forty five degrees to the right of the direction in which the camera is to be trained and place your feet just far enough apart to provide good bracing. Hold your camera in the way recommended for its particular type, but support most of its weight in your left hand, with the left elbow drawn in against your body directly beneath the camera. Bring your right elbow in tightly against the body also, if possible, and use your right hand to guide the camera and to press it back hard against your face. (See Figure 1.)

The kneeling position is only slightly more steady

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I should insert a closeup of a home-made rural mail box.

William M. Rittase

THINGS I SHOULD LIKE TO FILM

LAURENCE S. CRITCHELL, jr., ACL

I SHOULD like to make these films some day.

A movie of the city slums. I should like to film them as they are, with the fine haze of light that often lies through them, the skyline of bridges, the insentient, sightless windows of old houses, and always with the play of the people through them. I should show the river passing their lives; I should picture how they buy vegetables and where they sit in the evenings. I should plan to set the camera on the rear of a bicycle, while the bicycle is wheeled down the smooth concrete, and thus film a pair of feet at movement. I should use the scenes of these feet at places in the reel to supply a continuity motif based on a stroll through the slums. With the camera hugged to the waist and the finder at right angles, I should try to catch people unawares.

A snow storm in color. I should look for soft and warm tinted snow, and I should show the clouds pressing behind the million fingered bare trees. I should try to picture the wind driving the snow and, at last, the snow flakes themselves. I should show the people bent to the storm, blinded in the swirl. And afterward would come the quiet of a huge, muffled world, with only a person moving here and there, the immense stillness of earth under snow. The last scene would be of feet walking in the snow, breaking the smooth, clean surface.

Daybreak in the suburbs. I should show the milkman clattering up and should begin a scene of his tray of bottles, in a closeup, and then let him carry the tray away from the camera. I should follow the route of the paper boy and film him smashing his papers against the front doors. Then I should show the smoke coming up from the chimneys and, after that, somebody mowing the lawn. Here would be a scene of the blades spewing clouds of grass, which was filmed with the camera on the mower handle. Next, I should stand behind a window and photograph a man watering the lawn, and finally the man would turn the hose directly on the window glass.

A whole countryside changing from winter to summer. I should film a girl mounting the windward side of a hill, all in shadow, and then make a scene of her dress as it is flung out by the wind when she reaches the summit. I should picture wind giving movement to the landscape—wind in the hard branches at winter, hitting and breaking them. I should catch a sky full of white shapes and wind on water in the winter. Next would come wind in the countryside at spring—the same scenes at different angles. Everything would be quick—a dance of invisible feet.

The American West. I should like to film a mail train arriving, the mail bags being tossed, willy nilly, to the dust, and the envelopes and mail order catalogs finding their way to the box niches. Afterward, I should show the rural mail on its journey to the far ranches above the sage, where the pine trees rise. Then I should insert a closeup of the home built mail box, and all this would lead to a study of the ranch life, filled with closeups of little things—the dust settling in the corral, the weather beaten faces of ranch hands and perhaps the brightly polished riding boots of a "dude" alongside the dusty, scarred footgear of a rancher.

A golf game. I should make closeups of the player's face as he drives, pensive, tightened, his eyes screwed up against the sun. I should show his relieved expression when the drive is completed. Then I should film the balls as they move like little balloons across the tight grass of the greens. I should like to film a scene between the legs of one of the players and to put the camera at the edge of the cup when a long putt is about to be made, trusting to the good aim of the golfer. I should film upward from the ground, as a man drives, and then from the bough of a tree down. Particularly, I should try to picture the immense, overexaggerated intensity of the players contrasted with the disinterest of the caddies, who are always looking the other way.

A person strolling—no matter where. This would be a movie of the aimless, disconnected stroll of a human being at leisure in the American countryside. He would be in the foreground, or the distance, of every scene. I should picture everything that I might want to show, without relevance, and perhaps, by the very incongruity of the scenes, I could reflect a little of the man's idle mind. I should picture him seeing leaves, and factories by rivers, and a cow, and high tension wires. His hand would scrape thoughtlessly over the texture of concrete or the bark of a tree. I should show him moving through the strange changes of landscape that exist at the edge of a city, always keeping him in the scenes, no matter how.

These are the films I should like to make—some day. Yet, weeks pass and they are no nearer to production. Perhaps, in honesty, I should write: these are the films I should like to *see* made some day. . . . Any takers?

PUTTING COLOR IN YOUR TITLES

How Kodachrome captions may be tailored easily

ALICE I. WRIGHT, ACL

IT IS a mystery to me how people can spend time and money taking beautiful Kodachrome pictures and then be willing to spoil their effect on the screen, either by using no titles at all or by compromising on plain black and white ones without even an overall tint to relieve the incongruity. Purple haze titles are better than black and white, but titles made on Kodachrome are best of all. They have the same quality on the screen as the rest of the picture, and it is possible to produce them in color schemes that harmonize with the theme of the film. A wide field for creative ideas is offered, and one can dress up a production to his heart's content.

It seems strange that relatively few people think of making their own Kodachrome titles. Whether you film on 8mm. or 16mm., the only items of special equipment required are a small titler (or a large one, if you prefer), colored paper, colored ink and a supply of patience. A small titler may be purchased for around six or seven dollars, while the stationers have the colored ink and paper. The patience, naturally, must be supplied at home.

There are two kinds of paper which have proved very good for color titles. One is the colored art paper sold by artists' supply stores in twenty five cent packages containing various hues.

The art paper comes in sufficiently strong colors to photograph well in Kodachrome, and it may generally be obtained in surfaces that will take ink very well. Letter paper is always convenient, and it is especially easy to use, being designed to take ink. If the ink smudges, it is no fault of the paper. But letter papers are smooth, so they do not diffuse the light, and therefore they have a hard appearance when photographed. If one decides to use letter paper, one must be sure to get the darkest colors made, because light colors, most suitable for correspondence, are likely to appear as a very light tint in the picture, and, even when the colors come out well, they do not make a pleasing background. In general, paper with a soft texture photographs best.

If this shot were in color, it would need a colored title

Titcomb from Black Star

Regardless of what paper you select, it is wise first to make a test to see how it photographs, before you letter all of the titles and expose a roll of film. This is particularly important if you work with letter papers, or, by chance, with a coated stock, for a paper you think strong in color is quite likely not to be dark enough.

For subtitles, be consistent. You will give your audience the "jitters" if the backgrounds shift from one color to another all the time. A chromatic display in the lead title assembly is permissible, and this can follow your personal taste, but, in the case of the subtitles, it is best to stick to one color throughout a film. If your pictures are predominately blue in general tone, a blue background will be good for titles. However, if the scenes are violet in overall effect one minute, blue the next and red the third, green titles not only will go best with all the tints, but they also will have the effect of ironing out the differences in color values between the various scenes.

A movie maker who wants special effects in his titles has an unlimited choice of materials for backgrounds. For travel reels, he can make titles on colored pictures from the brochures so graciously furnished by railway and steamship lines, and, for other pictures, there are postal cards, advertisements, Christmas papers and dozens of different types of color reproductions. Such backgrounds are especially nice for main titles. For example, if a film is about Yellowstone Park, its lead titles may be lettered on a colored picture showing Old Faithful erupting, or one may choose some other equally typical, although perhaps less stereotyped, scene. The most original color title I ever saw was the single word, "Wash," painted in red on paper which looked precisely like checked gingham; the pictures which followed were delightful studies of New York's clothes lines.

The inks I have found to be successful for title lettering are Higgins's inks, especially the dark purple, and Parker's green Quink. Some inks have the tendency to clot on the pen, and that causes blurring after a bit. This may be avoided by keeping a bottle of alcohol (or cheap eau de Cologne) and some cotton handy. After making each title, wipe off the pen with alcohol dampened cotton. Quink does not clot and is extremely good if one wishes to keep one's letters thin.

The ink should, of course, contrast in color with the background. Thus, on green paper, Higgins's purple ink may be used, while, on blue paper, green Quink would be in order.

For my own titles, I use a system of hand lettering which is facilitated by carefully measured guide lines. My method is simple—one line for the bottom of the letters, another line above to indicate the height of the small lower case letters and a third line above that to mark the height of the capitals and taller lower case letters. The lines are ruled with a sharp pencil and, after the lettering, they are erased carefully with a gum eraser handled with long, light strokes. Then, I go over the letters carefully and give them a

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William M. Rittase

G. A. Douglas from Gendreau

Horses in action and around stables offer cine studies

"GET A HORSE"

WILLIAM W. HOLCOMBE, ACL

LIKE the early motorists, amateur movie makers who are in search of a new cine subject may well be advised to get a horse. This noble animal still may be found in many roles, for there are plow horses, horses drawing beer trucks, circus horses, hunters and jumpers, race horses, trotting, pacing and running ponies, polo ponies, police horses, carriage and coaching horses, hobby horses, merry go round horses and horse shows. There is no animal more spectacular in skill than the trained jumper, nor more beautiful in action than the race horse. The plodding plow horse and the ponderous Clydesdale offer exhibitions of power under control that are handsome indeed.

However, assorted shots, hastily assembled, will not make a picture that will hold attention for long. There must be a background for the actors. The equivalent of decoration and set dressing is necessary to develop the story. It is easy to get these qualities, for scenes of stables, handlers, harnessing and saddling, feeding and grooming will furnish the background action and will introduce the setting. These shots cannot be neglected if we are to get the best out of the subject.

A horse show outdoors is a grand and thrilling spectacle in actuality and on the screen. The animals enter into the competition with as much enthusiasm as their riders and drivers. They are on parade and they play to the gallery as much as do some human beings. It is up to the cameraman to catch their various moods and so to establish their characters as well as the general action.

One can begin the horse show sequence with a long shot of the field against the background of spectators in the grandstand and in the parked cars. Once the scene in general is recorded, it can be amplified with shots of the actors in our drama, taken as they warm up for their work. Near shots of the crowd, the horses, the riders and medium views of general enthusiasm as the show is about to commence will be very useful when we begin to edit the picture.

It might be well to pick out an outstanding performer, a jumper, let us say, and follow him to the end of the show. As he is saddled, be quick to catch the details of the "tack" and the adjustment of it. Record the care with which the equipment is fitted and the reluctance with which the horse takes the bit. Here is an opportunity to establish the character of the star. Is he nervous and excitable, or businesslike and matter of fact? All horses have little mannerisms that reveal their essential characteristics, and recording them will give the film much more meaning.

There was once a hunter we knew called Loughspring. He was a great soul, with much dignity and ability. When his turn came to take the jumps, he went into the ring and cleared them with calm assurance, precision and good form. After it was all over and he had won, as he usually had, he returned to his stall and held a little court where he was very polite, hospitable and charming to everybody who dropped in to congratulate him. He never belittled his ability nor was he a braggart. He accepted the admiration as his just due with pleasant dignity. Loughspring is gone now, but there are others who have characters as definite and as full of good material for a movie study as his.

When the saddling is over, follow with scenes of the competition. Catch the horse in action as he clears his jumps or does his best in his saddle class. Intersperse the long and medium scenes of his action with close shots of the rider's face, of the horse's head, of the crowd and perhaps long shots of the star's competitors. Change angles frequently and plan the backgrounds carefully so that each shot not only has beauty but also contributes something in building up the atmosphere of the horse show.

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He will be a good amateur movie star without fail

Caterpillar Tractor Co.

Distribution of a good industrial is not a hard problem

Distributing industrial films

ROSS PARMENTER

SOME years ago, T. W. Pettit had a problem on his hands. He was in charge of sales promotion for Whitall Tatum Company, in New York City, manufacturers of glassware and rubber goods, and his senior, V. F. Hammel, an amateur movie maker, had made a film. It was frankly a commercial film, showing how Whitall Tatum Company made glass containers. Mr. Pettit's problem was to get the fiilm before people who might buy his firm's products.

At that time, Mr. Pettit was unfamiliar with the methods of distributing films. His firm did not have a large sales force with branch offices throughout the country, so he could not distribute his film in the way in which most large industrial concerns distributed theirs. And, finally, for reasons of economy, he decided against using any of the agencies which charged fees to procure bookings. In other words, the two principal channels of distribution for 16mm. commercial films were closed to him. There were, however, so many other channels open and such a large demand for free films that his problem was not a particularly difficult one.

Before explaining how Mr. Pettit got *Glass Containers* before the public, a word or two about the nature of the film is necessary. There are three general types of commercial films. The first type, with which I am not concerned here, never reaches the general public. This is understandable, for the bulk of them deals with the technique of salesmanship for a particular product. They are circulated only among the salesmen and the workers of the firms responsible for them. Films of the second type are designed for a limited public. They are technical in nature and of interest only to such people as chemists, doctors, architects, engineers and students at technical schools. Films of the third type are meant for the general consumer. Most of them are so fashioned that they can be presented either as education or entertainment. *Glass Containers*, fortunately for Mr. Pettit, was one of those films that belonged to both the second and third categories. This fact made his problem easier. He could obtain a wide circulation for it. Some other firms were limited in showing their films either to technicians or to the public; Mr. Pettit's could be shown to both.

Methods based on real experience which proved them

Now, how did Mr. Pettit go about getting in touch with those groups? How did he let them know that he had a film which might interest them and which they could see for nothing? His firm had a number of clients, and he knew a number of people interested in the manufacture of glass. He therefore sent them prospectuses describing the film and asked them if they cared to see it. Also, he watched the papers and trade magazines, found out when groups likely to be interested were meeting and wrote to them asking if they would like his film to enliven their gatherings. In brief, he solicited bookings by mail.

As well as soliciting them through the postal system, he also sent out salesmen with prints of the film, and these men showed it wherever they advantageously could. But he did not rest at that. He also saw that the film was listed in as many as possible of the catalogs listing free commercial films for the general public. (Victor Animatograph Corporation prints *Directory of Film Sources;* Educational Screen publishes a catalog, entitled *1000 and One;* and every month the Department of Commerce in Washington issues lists of available commercial films.) This meant that subscribers to the various catalogs could learn about the film and, if interested, could ask for it.

In other words, he publicized his film by three different methods. Once the publicity was complete, his problem was practically solved. The ball had been started rolling. Men who had seen his film at solicited showings asked if they could have it shown at other groups. This continued, until Mr. Pettit, even though he had eight prints of the film, was faced with more requests for its showing than he could satisfy. Still he did not rest entirely. He made a permanent loan of some prints to the extension bureaus of several State universities. These bureaus then distributed the films as they saw fit. Finally, Mr. Pettit did not give up soliciting altogether. He kept his eye peeled for gatherings at which the film could be shown profitably. The Brooklyn Museum, for instance, announced an exhibition of glassware. Mr. Pettit managed to get the Museum to show his film in a room adjoining the exhibition, on the assumption that Museum visitors, as well as seeing the glass, would also enjoy seeing how it was made.

Now, let us consider the methods of distribution not illustrated by Mr. Pettit's story. I have mentioned the two principal ones already. Mr. Pettit, as I said, could not use the first one because his firm did not have branch offices all over the country. He could, however, have

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THE TEN BEST AND THE MAXIM AWARD

October 15 is final date for receipt of candidates for honors

TENS of thousands of rewinds are whirring; an equal or greater number of splicers are chopping and clumping as an unguessable total footage passes through the hands of the world's movie makers, turned film editors the first evening after Labor Day.

There is a double reason for editing summer vacation pictures early in autumn: you can get the work done, while the ideas that created the scenes are still fresh in your mind, and you can submit your finished film for consideration for MOVIE MAKERS annual selection of the Ten Best. You will make a much better movie, if you continue the creative impulse from picture taking to editing, without an interruption of more than a month, and, if your holiday films are completed so that they can be mailed to reach MOVIE MAKERS by October 15, they are eligible as entries for this magazine's 1938 Ten Best.

MOVIE MAKERS listing of the Ten Best Non Theatrical Films is the oldest annual selection of amateur movies in the world. It is open to all amateur movie makers. Since it was initiated in 1930, MOVIE MAKERS annual Ten Best has represented the progress of amateur movie making skill throughout the world. Each year the pictures have been better in continuity and photographic technique, until the selection has come to be the highest recognition offered to personal movie makers.

Included in the Ten Best, as a special honor for the pinnacle of amateur movie making achievement in any one year, is the Hiram Percy Maxim Memorial Award which is given to the best film of the General Class of the Ten Best. (The General Class of the Ten Best is open only to those films for which the maker did not receive compensation from a client.) This special award, offered by his children in memory of Hiram Percy Maxim, famous inventor and the League's Founder, includes the sum of $100.00 in cash and a replica in miniature of the Memorial to him in the headquarters of the Amateur Cinema League.

Established and sponsored by Mrs. John G. Lee, ACL, daughter, and Hiram Hamilton Maxim, ACL, son, of the League's Founder, the Hiram Percy Maxim Memorial Award serves to keep alive the movie making ideals of the first president of the ACL.The original of the Memorial is a large silver sphere mounted on a shaft of rosewood, placed in the reception room of the League's headquarters. On it is engraved, each year, the name of the winner of the Hiram Percy Maxim Award; thus it constitutes both a tribute to the League's Founder and a permanent roll of honor of the world's greatest personal movie makers. To the winner each year, in addition to a check for $100.00, goes a miniature silvered bronze replica of the Memorial, on which the winner's name and a statement of his achievement are engraved. The base of the replica is flattened to make it suitable for a desk or table ornament. Dignity and unadorned beauty of line are the keynotes of the simple design that symbolizes the far seeing philosophy of the great man who founded the League and the universality of the eighth art, in which he was so deeply interested.

The first winner of the Hiram Percy Maxim Award, established only last year, was Hamilton H. Jones, ACL, of Buffalo, N. Y., who captured it with a milestone in amateur movie making art, *Western Holiday*, since adopted by a Canadian railroad as a publicity medium. Mr. Jones' name is engraved on the silver ball of the Hiram Percy Maxim Memorial. Whose name is to follow will be determined in the course of the selection of the 1938 Ten Best, but every movie maker has a chance!

The same simple rules govern both the Ten Best, with its attendant Honorable Mentions, and the Hiram Percy Maxim Memorial Award.

The Ten Best are chosen by the staff of MOVIE MAKERS from all of the films seen by them during the year. The same group selects the Hiram Percy Maxim Memorial from the General Class of the Ten Best. Hence, all films sent by members to the League for review and criticism are considered automatically for the Ten Best. However, the selection is not limited to League members, and any filmer can send one or more pictures to MOVIE MAKERS for consideration. The entries are screened, studied and are promptly returned to the sender.

The Ten Best is divided into two categories, one of which, the General Class, is open only to those films for which the maker *did not* receive compensation from a client. Seven places in the Ten Best are allotted to this class, and it is from this category that the picture for the Hiram [Continued on page 454]

Charles J. Carbonaro, ACL

Maxim Memorial on which name of Award winner is engraved

A shot for Rochester Amateur Movie Club's "The Past Is Present"

Rochester Amateur Movie Club

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Washington elects The National Capital Cinema Club, in Washington, D. C., recently chose Arthur M. Hahn, ACL, as new club head; others on the newly installed board of officers are Harry E. Smith, ACL, first vicepresident; William H. Eichner, ACL, second vicepresident; George D. Lane, ACL, secretary treasurer. Remaining as club technical adviser is John V. Hansen, ACL, League vicepresident. Mark Lansburgh, ACL, who has been president of the club since it was founded in 1934, was given, for his unflagging efforts on the club's behalf, a formal vote of thanks by the more than fifty members present at the election meeting. Featured on the program of that gathering were *Below Silver Springs*, an underwater Kodachrome study, by Dr. Roy Sexton, ACL, and *Color Phantasies*, by Marshall Faber, ACL.

Newsreel in New Haven Volume II of *Hillhouse Hi-Lites*, a school newsreel, has been completed by the New Haven High School Photoplay Club, ACL, in Connecticut, with a final length of 800 feet, 16mm. monochrome and color. Music and narrative accompany the production on a specially recorded sixteen inch disc. Donald A. Eldridge served as faculty adviser, with the following production staff: Harry Alpert and Robert Miller, cameramen; Samuel Salman, lighting; Alfred Parrella, editor; Edward Gaffney, art work; Sydney Rosen, movie narration.

Dallas (Texas) Cine Club members go on location for picnic

Dallas Cine Club

Convene in Columbus Twenty five movie enthusiasts have signed the charter roll of the recently organized Columbus Movie Makers, a new group in Ohio. First officers are Scott Krauss, ACL, president; Charles A. Vance, vicepresident; Arthur Robinson, secretary treasurer. Movie makers in the Columbus area are invited by the club to attend its meetings, now being held on second and fourth Wednesdays of each month, at the city's Virginia Hotel.

New in Davenport Gathering in the local Chamber of Commerce meeting room, more than fifty amateur filmers recently organized the Davenport Cinema Club, in Iowa. Henry N. Neuman leads the slate of officers as president, aided by H. J. Lytle, ACL, first vicepresident; Dr. James Dunn, second vicepresident; W. W. Brubaker, secretary treasurer. Serving with them on the board of trustees are Georgia First, L. R. Nelson and Warren L. Langwith. On the club's screen at the organization meeting were a two reel industrial film, of a local meat packing plant, and *Not One Word* and *Fishers of Grande Anse*, from the League's Club Library.

For Lapeer Organized late this summer, the Lapeer (Mich.) Cinema Club goes into a new year of activity with twenty five charter members. Present officers are Dr. A. C. Donna, president; Arthur Lynch, vicepresident; Mrs. Cecilia Merz, secretary treasurer. At the group's last meeting before the summer recess, the members heard from Joseph M. Sparrow, ACL, and Walter R. Kalberg, ACL, president and membership chairman, respectively, of the neighboring Flint Amateur Movie Club. They discussed the uses of supplementary lenses and illustrated their points with a demonstration reel on the subject. Regular monthly meetings are now being resumed.

Start in Stamford New in Connecticut is the Stamford Cinema Club, ACL, formally organized the middle of this year. Thomas A. DeFeo is first president, aided by Victor Kurth, vicepresident; Louis Prest, secretary; John Kontra, treasurer; Frederick Beebe, purchasing agent. The semi monthly meetings are devoted alternately to business affairs and to work programs, with experiment and study in such matters as use of meters, home processing and titling.

[Continued on page 457]

CINE CYCLISTS

How a cycle club became the subject of novel film

SIDNEY MORITZ, ACL

AT LAST, my English wheel had arrived.

The Rolls Royce of the cycle path, it was equipped in every detail; it had three speeds, hand brakes, a dynamo, head and tail lights and, best of all, a big, roomy touring bag. Now, on my movie making expeditions, I need no longer burden myself by carrying the cine camera and accessory equipment over my shoulders. Everything could be put into that bag, and the big tripod even could be strapped to it. Then came the inspiration. Why not combine my two hobbies, by making a movie of members of my cycle club traveling under their own power!

At the next meeting of the club, I made the proposal to film a typical day's run, and it was unanimously approved. A general plan of operations was outlined and a brief scenario prepared. It was early spring; there were many bright, sunny weekends ahead of us, so we tackled our job leisurely but seriously.

We decided to use the simplest equipment, a 16mm. camera with a fixed focus, *f*/3.5 lens, a tripod, an exposure meter and a few rolls of Kodachrome. Expenses were to be kept at a minimum; every inch of film exposed was to count, and meter readings were to be taken as close to the subject as possible.

Every shot, no matter how simple it might appear, was to be rehearsed at least once. Upon penalty of discharge from the cast, the players were warned not to look at the camera nor to wave to it. This was to be a finished production!

Our completed scenario called for a brief introduction, picturing cycling in the period of the "Gay Nineties." Authenticity, as well as economy, was to be our aim in designing the costumes for this historical opening. We studied the illustrations of old magazines. Then a tandem bicycle, a pair of spats and a pair of long laced, ladies' high shoes were hired. A homemade costume, with puffed sleeves, lace collar and hat of the period, completed the lady's ensemble. The gentleman managed to squeeze himself into an old blue serge suit several sizes too small for him. A ten cent mustache, a high collar, bow tie and last year's straw hat completed his outfit.

We found, for the sequence, a locale that would be in keeping with the Gibson Girl days. It was a dirt road in the countryside, and we posted sentries to stop whatever high powered motor cars might chance to come along and spoil the illusion of the past era.

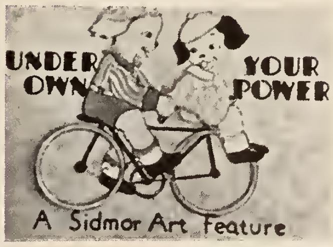
A closeup of the two pairs of feet mounting the tandem was taken first. Then came a long shot of the couple riding up to a rose bush, followed by a closer view of the young gallant handing his beloved a rose which he had just plucked. A recess was declared while maid and youth changed into modern cycling clothes. *Time Marches On* flashes a title, and we now see the young people in shorts of the shortest. The boy gives the girl a cigarette, and they roll smartly off as the scene fades out.

But all that actually was filmed later in our work. On the first Sunday, we tackled the main part of the picture, and eight eager cyclists, now turned movie actors, set out for "location." Photographing the group leaving home was easy, but not so easy was catching a scene to show the precious cargo, our wheels, being placed aboard the train that was to take us into the country. Here, we seemed to be "stumped", for the light in the train shed was unusually poor. Yet, this sequence was needed, so it occurred to me that perhaps trick photography could help us. Upon arriving at our destination, I rushed out on the platform of the little country railroad station, turned my camera upside down and filmed the bicycles as they were being taken from the baggage car. After the film had been processed, this sequence was spliced into the reel, end first. To this day, even those who have seen the picture often have not discovered the deception.

To assure a smooth continuity, I made scenes of the train ride to the country. Here, by using a tripod, amazingly steady pictures were secured, in spite of the swaying and rocking of the fast moving train. We had the complete and enthusiastic cooperation of the railroad men. One engineer, who noticed that I was trying to get an angle shot of the driving wheel of his locomotive, as it pulled out of the station, volunteered to start it at my signal. To this kind

[Continued on page 456]

Titles and shots from the picture of bicycling that is described here



Produced by Sidney Moritz

16mm. scenes by Sidney Moritz, ACL

MAGICAL MOMENTS

Using camera tricks to create mystifying illusions

HERE is a scenario that can be produced with your neighborhood youngsters as the actors. Five or six children will meet the requirements of the story, but you can use as many as you want, and there is no reason why adults could not play some of the rôles.

The picture can be filmed indoors or out, in the playroom, on a porch or on the lawn, the outdoor filming being considerably simpler. All of the illusions and tricks included in the script are based on the most uncomplicated camera manipulations. No special accessories are required; the simplest make of movie camera only is needed. Technical notes explain all of the tricks fully.

Lead title: Barrels of Fun
Second title: or
What Goes Up
Sometimes Stays Up

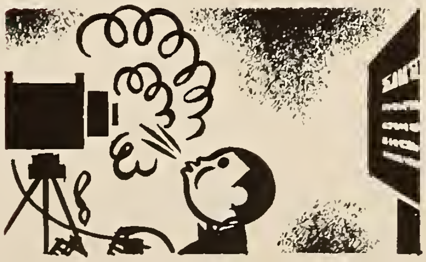
Scene 1. Open on a puff of smoke blown in front of the running camera. As the smoke clears away, it reveals:

Scene 2. *Closeup.* A sign, filling the frame of the camera, which reads:

Maestro Maximilian
(Call me "Max")
in his
Startling, Stupendous
and sometimes Stultifying
Miracles of Magic

After about six feet of 16mm. or three feet of 8mm. have been exposed, tilt the sign forward toward the camera, ending the scene when the sign falls.

You can create the effect of a dissolve from the second lead title to the scene of the sign, by blowing a puff of smoke in front of the lens at the conclusion of the footage of the title and then blowing another puff of smoke in front of the lens before beginning to film the closeup of the sign. Fan the smoke away to reveal the sign.



Scene 3. *Medium shot.* The magician alone in a room. (This all can be staged on the lawn or on a porch.) He looks toward the camera, bows and ceremoniously draws a wand from his pocket.

Scene 4. *Semi closeup.* Max, as he stands poised with the wand in his hand. He looks over the room and seems puzzled.

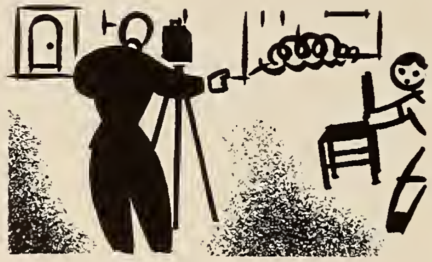
Scene 5. *Medium shot.* A room, filmed from Max's point of view. It is bare of all chairs. (The scene may be an empty porch or lawn.)

Scene 6. *Semi closeup.* Max, as in Scene 4. He smiles, waves his wand briefly and looks out at the room.

Scene 7. *Medium shot.* The room from Max's viewpoint, as in Scene 5. Almost as soon as we see it, a chair magically jumps into position in the empty room.

Scene 8. *Semi closeup.* Max, as in Scene 6. He smiles triumphantly, swings his wand in a wide circle and stands waiting.

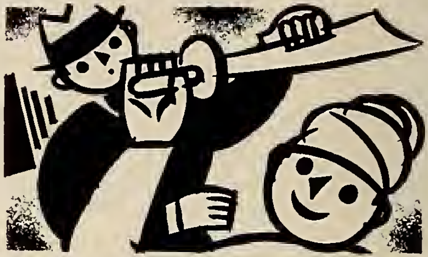
Scene 9. *Medium shot.* The room again, with its one chair. Now, one after another, more chairs and pieces of furniture jump into position, out of nowhere, up to the amount of properties you think best.



The effect of chairs jumping into place is achieved easily by stop motion. Take a short shot of the empty room, stop the camera, put the chair in position and then take another shot. In Scene 9, the scene is started with one chair in the room. The camera is stopped, another chair is placed in position, the camera is started and about half a foot of film is exposed. Then the camera is stopped again and another chair is put in place, and so on, until all of the furniture has been put in position. As the scene progresses, in order to speed the action, expose a shorter length of film after the camera is stopped each time. Max should not be included in this scene, as he might move, while the camera is stopped, and spoil the illusion. This same technique is followed in Scene 10. Max is in this scene, and he must remain motionless while the camera is stopped. These stop motion scenes should be made from a tripod, and the camera should not be moved while it is stopped between the short "takes."

Scene 10. *Medium shot.* Reverse the angle to show Max. He bows, although there is as yet no audience. Turning to the stage, he makes a pass with his wand, and we see a barrel jump into existence in front of him. It is standing on end, with the top open. Max walks toward it.

Scene 11. *Closeup.* Max's hand as he holds out his wand over the top of the barrel. Suddenly a sword takes the place of the wand.



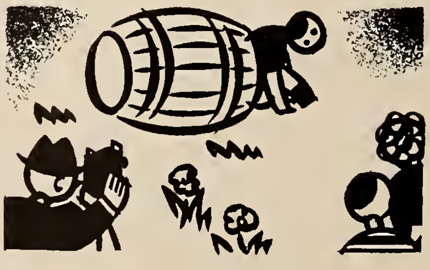
Max holds his wand over the barrel and "freezes" in position. The camera is stopped and a sword is placed in his hand instead of the wand; the shot is continued. The same technique is used for the appearance of the barrel.

Scene 12. *Medium shot.* Max thrusts the sword vigorously into the open barrel a number of times to indicate that there is nothing in it.

Scene 13. *Closeup.* Max holds out the sword in his hand, and the sword changes into a wand again.

Scene 14. *Medium shot.* Max is standing near the barrel which he pushes over on its side. He moves his wand, and a child climbs out of the barrel. He waves the wand again, and another youngster comes out. Max shakes his wand energetically back and forth.

Scene 15. *Medium shot.* Only the barrel is in the scene, and youngsters climb out of it in succession, ad lib.



Scenes 14 and 15 are managed by stop motion, as explained previously. When the camera is stopped, a youngster crawls into the barrel and, when the camera is started again, he crawls out. Have the youngsters scramble out as fast as they can.

Scene 16. *Medium shot.* The children are seating themselves in the chairs.

Here follow episodes based on tricks that Max might perform for the benefit of his audience. Each is worked out in script form, and one or more of them can be fitted into your film as you wish.

Muscle ointment.

Scene 1. *Semi closeup.* Max stands before his audience and looks it over. He beckons to somebody in the audience.

Scene 2. *Medium shot.* Reverse the angle to show the audience. A small boy stands up and comes toward the camera.

Scene 3. *Medium shot.* Max waiting. The boy enters the scene, and Max indicates that he should pause. Max then waves his wand, and a high box appears. Max speaks:

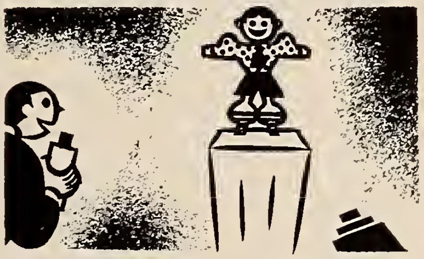
Title: *"Jump on top of the box!"*

Scene 4. *Medium shot.* Scene 3 continued. The boy nods and tries to jump to the top of the box, but it is so high that he cannot make it. Max shakes his head and takes a bottle out of his pocket and looks at it.

Scene 5. *Closeup.* The label on the bottle, which reads: Mussell's Muscle Ointment.

Scene 6. *Medium shot.* Scene 4 continued. Max shakes his head approvingly and walks over to the boy and applies a little of the contents of the bottle to the boy's legs and arms. Immediately, there is a large bulge of muscle under the stockings on the boy's legs and on his arms beneath his shirt.

Scene 7. *Medium shot.* A different angle. Max nods approvingly and now gestures to the boy to leap to the top of the high box, which he does with perfect ease, from a standing position. He jumps down again.



Scene 8. *Semi closeup.* Max and the boy. Max wants the boy to jump up again, but he refuses. Max becomes insistent, and the boy hits him on the jaw. Max is lifted clear out of the scene by the blow.

Scene 9. *Medium shot.* Max is sitting down, rubbing his jaw, and the boy is laughing, but Max waves his wand and the boy disappears.

The high box is made to appear by stop motion, and the trick in Scene 6 is handled in the same way. Max has applied the muscle ointment, the camera is stopped and the boy and Max "freeze" in position. Then cotton is stuffed in the boy's stockings and shirt sleeves to supply the bulging muscle; the boy returns to the same pose afterward. Then the camera is started again. In Scene 7, after Max has gestured to the boy to jump, the camera is stopped and the boy climbs to the top of the box. Then the camera is started again, but it is held upside down, and the boy is filmed as he jumps backward off the box to the ground. When the film is returned from the processing station, this length is reversed end for end, with the result that all motion will be reversed, and the boy will appear to have jumped upon the box. After the jump, stop the camera again, have the boy climb back and film the rest of the scene with the camera held right side up. The box should be high enough so that it would be impossible for a youngster to jump to its top. The trick in Scene 8 is again done by reverse motion. When the boy hits Max, the camera is held upside down. Max actually jumps into the scene from outside the camera range and lands so that his jaw meets the boy's outstretched fist, which is held in readiness. The boy quickly withdraws his fist so that, in reverse motion, the action will look as if he had struck Max.

The vanishing wallet.

Scene 1. *Medium shot.* Max is in front of the audience; he raises his hand to ask for quiet and speaks:

Title: *"For my next trick, I shall need the aid of one of the gentlemen in the audience."*

Scene 2. *Medium shot.* Back to Max, as he waits to see who is going to respond. He motions toward one of the boys seated in front of him, as if urging him to come up.

Scene 3. *Semi closeup.* An older boy, who is hesitating.

Scene 4. *Semi closeup.* Max waves his wand in the direction of the boy.

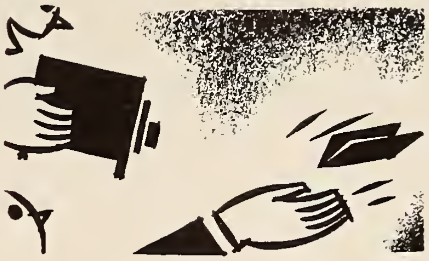
Scene 5. *Semi closeup.* The boy in his seat. He suddenly vanishes, leaving an empty chair. Those seated next to him are surprised as they turn to look at the stage.

Scene 6. *Medium shot.* Max standing in front of the boy, who is now seated on a chair in front of the audience. Max moves toward him, holds out his wand and speaks as if asking for something. The boy takes out his wallet and starts to give it to Max. Then he shakes his head in refusal and puts it back. Max lifts his wand and holds out his hand.

Scene 7. *Closeup.* Max's hand as the wallet jumps into it.

Scene 8. *Closeup.* The boy's face as he sees it. He reaches for his pocket, as if he could still not believe it.

Scene 9. *Medium shot.* Max is holding the wallet. He passes the wand over it and it vanishes. The boy objects, but Max soothes him by pointing to the floor at his feet. The wallet is there. Max gestures to the boy to hold out his hand.



Scene 10. *Semi closeup.* The owner of the wallet, who holds out his hand to the wallet lying at his feet. It slowly rises from the floor and floats up to rest in his hand.

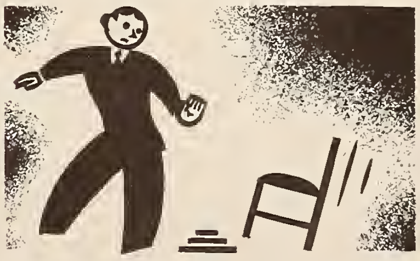
Stop motion enables the boy to disappear in Scene 5, and the wallet is made to jump into Max's hand by reverse motion. The camera is held upside down and the scene is filmed while Max drops the wallet. This shot is then spliced right side up in the reel, offering the illusion that the wallet rises to Max's hand. The disappearance in Scene 9 is stop motion again, and the wallet rising slowly from the floor to the boy's hand is reverse motion done in slow motion. You hold the camera upside down and film the scene in slow motion.

The moving chair.

Scene 1. *Medium shot.* Max is standing in front of his audience busily preparing for a new trick. He picks an empty chair from the front row and puts it in place to one side, at a fair distance from his table. He turns aside and starts back toward his table.

Scene 2. *Semi closeup.* The chair alone, which begins to creep after Max.

Scene 3. *Closeup.* Max. He seems conscious of something following him.



Scene 4. *Semi closeup.* The chair. It is still creeping toward Max.

Scene 5. *Medium shot.* The chair and Max. Max is standing still, and the chair makes one more move toward him. Max turns his head, and the chair is motionless. Max is irritated and shakes his

[Continued on page 454]

Charles R. McLendon, ACL

Frame enlargements made from 16mm. by method given here

FRAME ENLARGING

Practical counsel to those who undertake this hobby

CHARLES R. McLENDON, ACL

I SUSPECT that at least once in the lifetime of the average amateur he has looked longingly at some fetching movie scene and has wished to himself that he "had a snapshot of that." Or perhaps he even yearned for a big picture, of near salon quality, that he could hang on the wall to remind him of some unforgotten face or incident.

The technique of the still photographer's dark room, intelligently applied, should produce these "snapshots" from 16mm. motion picture reversal film. I have seen splendid eight by ten inch enlargements made from the positive frames of amateur movies. They are not so good in detail as prints from still camera negatives, but, considering the tiny size of the frames, they are singularly free of disfiguring grain.

Acceptable prints can be made by several methods, with all degrees of equipment. The amateur who has a projector suitable for the safe projection of single frames need add only a supply of enlarging paper, a printing frame, trays for development and fixing, a red or orange safe light and the simple, prepared development and fixing powders available at any camera store.

To obtain a finished print from reversal film, it first is necessary to make an intermediate print, which will be a negative. This can be done by projecting the selected frame on bromide enlarging paper.

For the sake of illustration, assume that an eight by ten inch enlargement is to be obtained by using the projector as an enlarger. The first step, then, would be to affix two eye screws along the long edge of the eight by ten inch printing frame so that it may be hung on the wall by means of two brads. The position of the brads should be gauged so that the center of the printing frame will be on the level of the lens of the projector. I use a discarded hall tree to hold the nails, but the Sheraton lowboy would do.

After some practice has determined the correct position of the projector, it is a simple matter to throw a needle sharp image on a sheet of white paper that is clamped in the printing frame in place of the regular sheet of glass. It is important to focus the single frame carefully after it has been projected as a "still" for several seconds. This allows any slight buckling to occur before the final focusing is done. The increased heat of still projection causes a difference in focus between the film in projected motion and the film projected as a "still." The image, if the frame is suitable for enlarging, should be crisp and should show good gradation of tone. The next step is to make the negative.

For this purpose, any single weight bromide enlarging paper of fine grained stock and smooth, even emulsion should suffice. The photo supply dealers always are willing to aid in the selection of brands and grades—there are lots of them.

With the projector darkened and the room illuminated only with a safe light suitable for bromide paper, maneuver a sheet of printing paper into the frame and replace it on its nails. Make sure that the white paper used for focusing has been removed.

From this moment will begin a session of trial and error, for good results seldom are obtained offhand. Holding the right hand before the lens, so that no light can reach the paper, switch on the projector lamp. Then, using the hand as a camera shutter, raise and lower it quickly, so that a brief flash of light falls on the emulsion of the enlarging paper. Then switch off the projector.

Develop the paper in accordance with the directions in its package. If properly exposed, a development time of about two minutes should yield good blacks and clear whites. If the paper develops too rapidly and shows muddy or dark whites, then the good right hand did not move fast enough in making the exposure. If the image refuses to build up properly, the good right hand moved too quickly, resulting in underexposure. With a little experiment, the proper "hand shutter speed" can be regulated.

It is elementary that the print, when developed to the proper density, should be immersed in a fixing bath, washed and dried. This print, then, is a paper negative, about which so many books have been written. Viewed by transmitted light, it should show dense blacks, crisp whites and good medium tones if exposure and development were carried out properly. It is suitable for contact printing on almost any sort of photographic paper. It can be doctored with pencil, pigment or shoe blacking to add dense portions. Clouds can be added to a clear sky. Blacks can be eliminated by deft applications of chlorine bleaches.

The original reversal film should have been minutely clean. Otherwise, examination may show

[Continued on page 464]

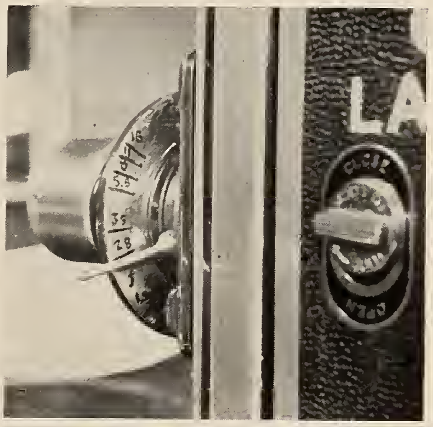
THE CLINIC

Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

Labels White adhesive tape makes ideal labels for film cans. A strip may be placed on a typewriter roller, and the name of the film may be typed neatly on its surface. It then may be placed on the edge of the film can, where it will adhere securely. It may be removed by pulling it off.

Visual check Since he wanted to be able to check focus and aperture settings without walking to the front of the camera, Dr. James E. Bliss, ACL, worked out what he calls a "focus aperture lens adjuster." It is made of two index pointers, which are attached to the focusing ring and aperture indicator ring on the camera lenses. A scale that is large enough to be visible from the rear of the camera was constructed, and this was attached to the lens barrel. Calibrations on this scale correspond to those of the diaphragm openings and of the focusing scale, which are normally on the lens. Thus, when viewed from the rear, the points may be brought to rest opposite the desired calibrations on the focus and aperture scales. The illustration shows the scale and pointer for the diaphragm openings. The focus scale is similar, but is not shown in this case.


Dr. James E. Bliss, ACL

Device made by Dr. James E. Bliss, ACL, so he can adjust apertures from rear of camera

Protection During a motor trip through the West, Irving Pollack, ACL, of Brooklyn, N. Y., found that he wanted to keep his camera on the seat beside him, ready for instant use, and, at the same time, he discovered that it was desirable to protect it in some way from dust and moisture. Since the carrying case was rather bulky, he hit upon the idea of using an oiled silk bag as a cover. A bag such as those that are sold as containers for vegetables, to be placed in mechanical refrigerators, was found to be ideal. It was light, compact and moisture proof. Users of smaller cameras will find that tennis racquet covers made of the same material will serve as convenient protective bags for their equipment.

Red light Late fall football games call for fast lenses and supersensitive panchromatic film, since the sun is often low in the sky when the game reaches the last quarter. Supersensitive film is highly sensitive to red, which makes it relatively faster in the reddish afternoon light. Orthochromatic film is far too slow for such work, as a rule. New types of very fast telephoto lenses recently have been made available and are a great boon to pigskin followers.

Editing board Among the many and varied aids for cataloging and arranging film strips while editing is, a simple and convenient one recently brought to our attention by Carlyle F. Trevelyan, ACL, of New York City. A wooden base, made of a half inch board cut to a convenient size, is covered with round typewriter ribbon tins, fastened in place with screws. The tins are deep enough for coils of 16mm. or 8mm. film, and, with their covers in place, there is no danger of getting dust or dirt on the film clips in periods between editing.

Home theatre A New England movie maker, A. E. Curtis, recently has sent us some interesting data on his home theatre which is illustrated on this page. The room is eight feet wide and twenty two feet long, while the stage is a platform thirty inches from the floor and thirty inches deep, with the side panels placed twelve inches behind the front line of the stage. The thirty nine by fifty two inch beaded screen is draped with black cloth strung on curtain rods so that the screen area may be masked to any desired size. Sixteen Christmas tree bulbs on one circuit are placed around the stage and are controlled by a dimmer so that the light may be reduced gradually. A dual turntable unit for supplying music through a loud speaker, that is placed behind one of the panels of the stage, and a central switchboard complete the theatre equipment. Instead of using a projection booth, Mr. Curtis prefers to operate the projector on a table in the room, where he can sit with the audience and enjoy the show.

A. E. Curtis

Home movie theatre in the residence of A. E. Curtis

New booklet *Featuring the Family*, a 40 page booklet prepared by the Continuity Department, is now ready for release to members of

[Continued on page 461]

A film editing board made by Carlyle F. Trevelyan, ACL

Carlyle F. Trevelyan, ACL

NEWS OF THE INDUSTRY

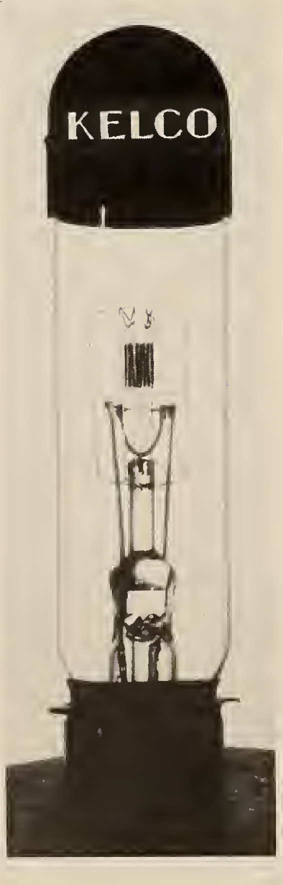
Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Editing aid A new and handy little device called the Edit Rack makes its appearance this month. Extremely light in weight, it consists of a composition panel containing a number of circular impressions, each deep enough to contain a coil of 16mm. or 8mm. film. Accompanying this is a printed index pad, which may be used to keep a record of the scenes which are placed in the recessed spaces. An attached pocket is provided for keeping these index slips ready to hand while the work is progressing. Manufacturers are the Stahlin Co., Belding, Michigan.

New 16mm. Dufay More brilliant color results and an important increase in refinement of the réseau pattern are claimed as the outstanding characteristics of the new Dufaycolor, 16mm., natural color film, which Dufaycolor, Inc., 30 Rockefeller Plaza, New York City, has recently begun to import. The pattern of tiny filters, embodying the principle upon which this color system works, now contains about one million and a half elements to the square inch. The new, 16mm. Dufaycolor is now available in thirty and fifty foot daylight loading spools, which entail a small, extra processing charge after the user has exposed the film. There are Dufaycolor processing laboratories in Chicago, Miami and Los Angeles in addition to that at the home office of the firm in New York City.

Bell & Howell 8mm. Titler is used for titles or animation



The Kelco Projection Lamp with a new type of filament support

B. & H. Exakta The Bell & Howell Co., of Chicago, best known as pioneer manufacturers of fine movie equipment, recently has increased its activities in the small still camera market. In a policy of expanding sales representation of the Exakta line of imported still cameras, five additional states in the United States have been added to the territory of eleven previously served. The new states are North and South Dakota, Nebraska, Kansas and Oklahoma. The expansion will extend the facilities for complete stock, sales and service of Exakta cameras in the states specified in the Midwest, which will be served from Chicago.

Kodak still array A new lineup of Kodak still cameras, in sizes, prices and models to fit all desires, is set forth this month by the Eastman Kodak Company, Rochester, N. Y. They include two new Kodak Seniors, Six-16 and Six-20, featuring *f*/7.7 or *f*/6.3 lenses, shutter speeds to 1/150, plunger type releases and many other improvements. Two new Kodak Bantams are now added to the Kodak miniature family, these being the Kodak Bantam *f*/5.6 and the Kodak Bantam *f*/4.5; there are other Bantams with various lens speeds, all capable of fine miniature camera performance and including the latest improvements. Specially noteworthy is the new Kodak Bantam *f*/8, at $4.75, which brings miniature black and white or color shooting within the reach of everybody. Then, there are the new Kodak Juniors Series III, in Six-16 and Six-20 models, with Kodak Anastigmats rated at *f*/8., *f*/6.3 and *f*/4.5. These are nicely finished cameras with self erecting fronts.

Radiant Lamp Corp. moves It is announced that, because of the increasing demand for Radiant Precision lamps, both in the projection and flood lighting fields, it has become necessary to secure increased manufacturing and warehouse space. The new address, at which these facilities are located is 260-78 Sherman Ave., Newark, N. J.

B. & H. office moves in N. Y. New headquarters of the Bell & Howell Company in New York City now have been established in Suite 1501, 30 Rockefeller Plaza.

Club films Vaporated Free Vaporate treatment for all club movie contest film winners is offered by the Vaporate Company, Inc., 130 West 46th Street, New York City. The secretary of any movie club interested in this offer should communicate with the company.

Flying cameras Movie and miniature camera enthusiasts, anxious to try their luck at aerial filming, swarmed aboard a Curtiss mainliner for a one hour flight over Chicago recently. The aerial movie junket was arranged by Paul Gigantie of the Bass Camera Company of 179 West Madison Street in that city.

E. K. Movie Book *How To Make Good Movies* is the title of an informative new handbook on movie making, published by the Eastman Kodak Co., Rochester, N. Y. Described as [Continued on page 465]

The non theatrical movie as used for various purposes

From F.P.G.

PRACTICAL FILMS

Don't neglect cine decoration in an industrial picture

BENJAMIN F. FARBER, jr.

■ Forty school children of an average age of nine, freed from their classes for the day, recently presented their own impressions of New York City's police, fire and park departments in an operetta entitled *Our City* which they enacted and sang for the sound cameras in the studios of the Berndt-Maurer Corporation in New York City. Giving their imaginations full play, the youngsters from class 4-A3 in Brooklyn's P. S. No. 170 originated their own lyrics and set them to familiar popular airs from Gilbert and Sullivan. The production was played against a mammoth paper backdrop of the skyline drawn in colored chalk, and the subjects of the songs ranged from the work of the city's street cleaners to the character of Manhattan's mayor. During the full day, technicians at their cameras recorded 700 feet of 16mm. sound and pictures, and later they cut this to a 400 foot production which has been screened before New York's Board of Education and viewed by a distinguished audience of educators at the Port of New York Authority Building.

■ *The Story of Palm Beach*, a picture of Palm Beach clothing material, not the winter resort, recently has been presented in 600 feet of 8mm. film by Kendall T. Greenwood, ACL, of Sanford, Me. Opening the industrial tale with the arrival of the raw material at the textile plant, Mr. Greenwood points out pictorially the various inspections, combings and washings which it must undergo before being woven into cloth. Included in the interior mill sequences are scenes of the research department, the water power plant and the dye processing machines. The film is to be circulated among the firm's employees for the purpose of acquainting them better with the technique by which Palm Beach cloth is produced.

■ The latest documentary film by Capt. J. F. Hubbard, ACL, of Muncie, Ind., is one depicting the Northwest Territory Caravan's ten mile trek, made entirely in the rain down the Ohio river to Marietta. This 16mm. production, filmed to create an interest in the Northwest Territory Celebration, was made in color and is being distributed on a free loan basis throughout the state of Indiana. President of the Delaware County Historical Society, Captain Hubbard has produced several other historically significant films including one on the city of New Harmony, Indiana.

■ The ten million dollar State Spa at Saratoga Springs, N. Y., is the subject of a three reel, color film produced lately by Edwin J. Ladue, ACL, Director of the State Spa Recreation Center. Covering eminently picturesque territory, the film includes scenes of the State Reservation, Geyser Park, buildings and recreation facilities; another section deals with the mineral baths for which the Spa is famous. To carry out the purpose of publicity, the film is being screened before luncheon groups, societies and clubs throughout the state.

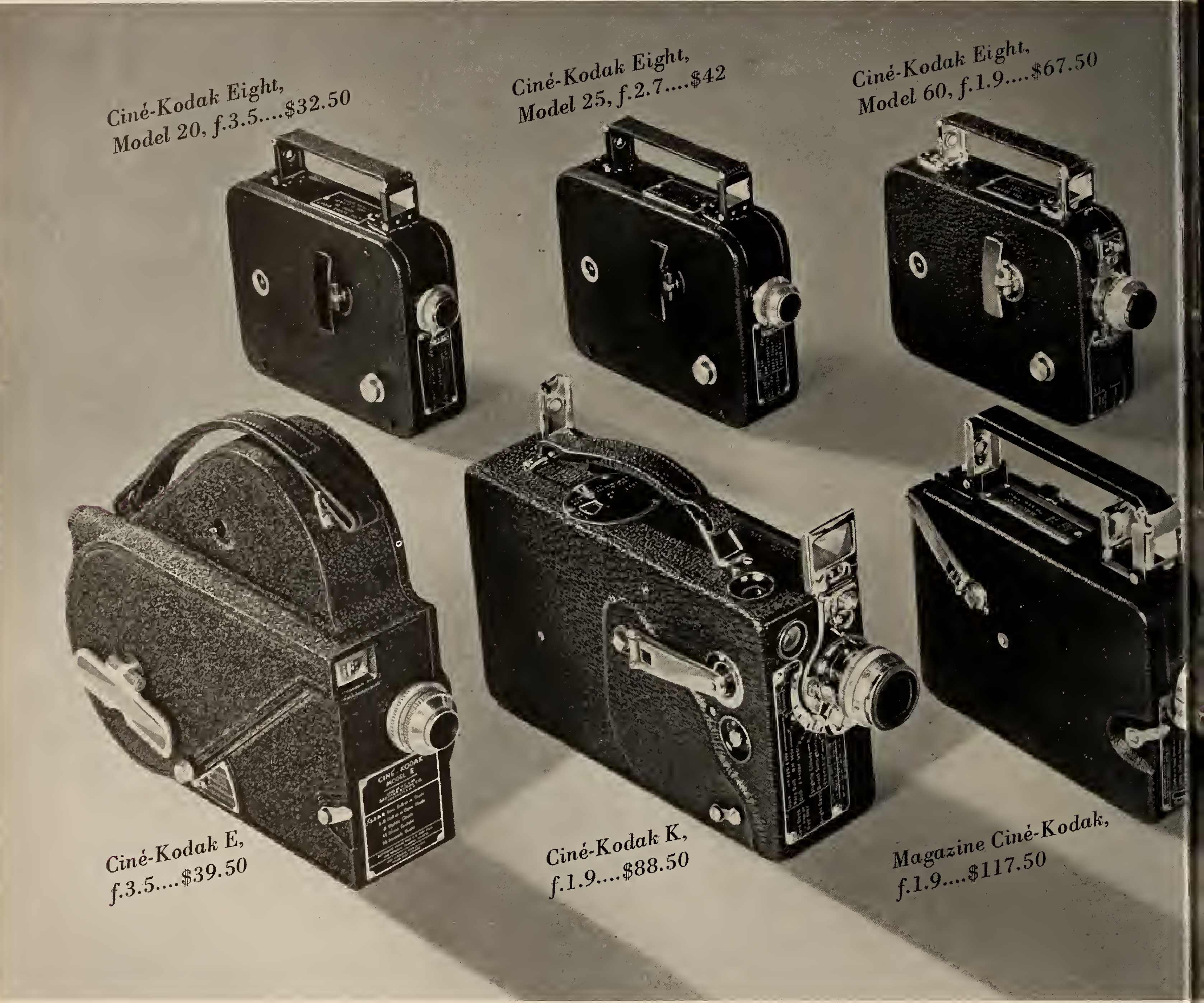
■ For use in annual, local Red Cross membership campaigns, the amateur movie club of Greenwich High School, Conn., recently made a 400 foot, 16mm. record film depicting the many activities of that welfare group in their community. Included in the production are views of classes in first aid, child care and life saving. This informative community picture has been screened successfully before many civic organizations and school groups.

■ Described as one of the finest films of dental methods ever assembled, *The Technique of Construction of an Anterior Bridge*, made by Dr. James E. Bliss, ACL, recently was accorded an auspicious première showing at the Annual Program of the Alumni Association of the School of Dentistry at Western Reserve University; later it was exhibited with considerable commendation at the National Conference on Visual Education held in Chicago, Ill. A 16mm., color film in three reels, it shows, with an amazing attention to details, one important phase of the work of the Crown and Bridge Department.

■ Latest of a series of three films produced for the New York Association for the Blind by Neil Horne, ACL, is a two reel, 16mm. picture recording the facil-

[Continued on page 464]

Cameras for KODACHR



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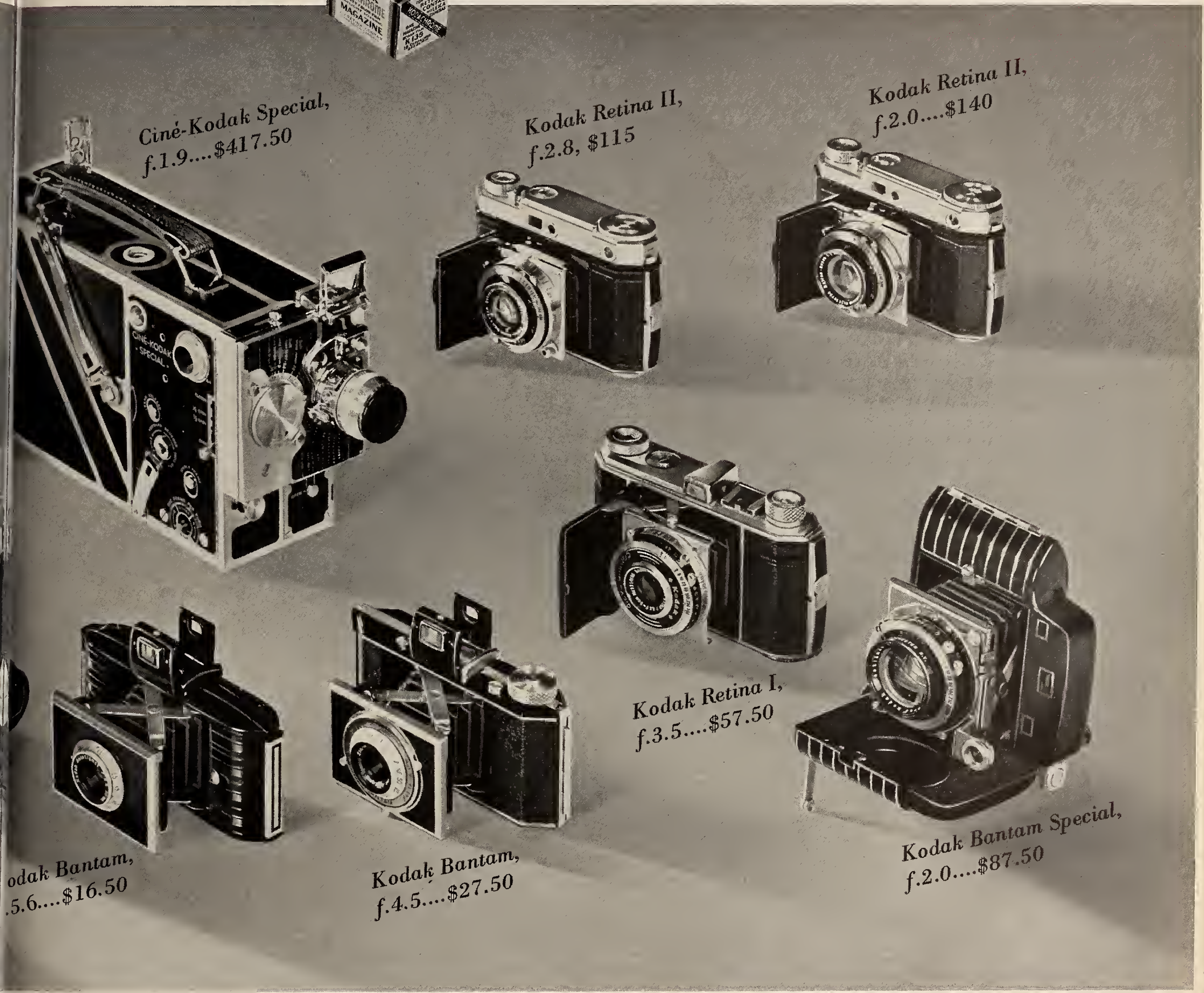
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Constructive editing

[Continued from page 431]

standing up to cheer. By inserting this reaction shot, one can bridge the gap, and the audience will not detect that the normal sequence of events was not completed on the screen.

A great many of the subjects that movie makers film do not, themselves, suggest a logical arrangement of scenes as do baseball and other sports. There is no one logical pattern of action for a sequence of the baby playing, for example. What the baby may do, and the nature of the shots of him that may be made, depends upon chance and a combination of the ideas of the movie maker and of the subject. There is no arrangement of scenes of pitcher, batter and catcher that symbolizes an inevitable sequence of events.

For example, you might have scenes of the baby running down the path, throwing sticks into a pool and pushing through a hedge. All of these will have been filmed in different locations in the yard, and to join one to the other would be to transport the baby through space in an unnatural fashion at every cut. Perhaps you can find, among your stock shots, some scenes of the dog playing about in the yard and chewing his bone. Then, between shots of the baby, you can insert these scenes of the dog, and thus bridge the gaps.

That the periods of time during which the dog is seen on the screen between shots of the baby are much less, in each case, than would be required for the youngster to get from one end of the yard to the other is of no significance. It looks perfectly logical on the screen, and that is all we want. By intercutting properly one subject with another in this manner, movie makers can create their own time scale for each film. You can condense a whole summer into a ten minute reel, and it all will seem logical.

Sometimes one will intercut two shots simply for the sake of variety and to accelerate the pace of the film. Once I intercut a scene of a train entering a station with one of people watching from the platform. I cut the footage of the train and of the people in half, and I began the series with a view of the people; then came the train, the rest of the footage of the people and finally the last of the train scenes. When I projected it, the sequence was not right.

The second shot of the people appeared logical on the screen, but the second shot of the train was wrong. Since I had not eliminated any of the footage of either shot, the second clip of the train began the action just where the first had left it, which made it appear as if the train had remained motionless while the camera was concerned with the people. I broke the splice and took out some of the beginning footage of the second train shot, and it looked all right. It was not even necessary to take out the same amount of footage of the train that I had inserted of the people. I was able to expand time and make an episode last longer on the screen than it would have lasted in actuality.

There is one cutting method that makes a perfect transition from one shot to another, sometimes so smooth that the audience is completely unconscious that there has been a cut. This device is known as cutting on action. For example, in a long shot, mother is carrying the baby across the garden and then, as she stoops to set him down, the scene shifts to a semi closeup, the cut having been made in the middle of the action so that there is an uninterrupted flow of motion. To join two scenes in this manner requires very careful trimming and splicing, to avoid having either a break in the action or a slight repetition of it. Of course, it necessitates filming the action twice, and one must plan for this type of cutting when filming.

Often, however, something similar to this can be done with otherwise disconnected shots. In a dog and baby sequence, I had one shot in which the child toddled around a bit and then sat down, when the dog ran into the picture and jumped on the youngster, licking his face. Among the scenes of the dog I had one of him looking intently (probably at another dog) and then running out of the camera field. I intercut these two shots in the following arrangement:

1. Baby toddles about.
2. Dog is looking.
3. Baby sits down.
4. Dog starts running.
5. Dog jumps on the baby.

The transition from four to five, which was made while the dog was running, is as smooth and logical as one could wish, even though the two shots had been taken at different places and several weeks apart.

When the film strips are arranged and properly intercut, the next question is the length of shots. One hears it said that no shot should be less than ten seconds. This is probably good advice for those amateurs who can think only of the price of film when they shoot it, but ten seconds is an interminably long time on the screen. If you time the shots in newsreels or sports short subjects in theatres, you will rarely find a shot that exceeds four or five seconds.

The amateur movie maker can learn a great deal by watching the tempo and method of cutting in theatrical newsreels. Curiously enough, he will find that purely scenic shots are held on the screen longer than shots containing action, probably because the eye must wander about to assimilate a static subject, while action in a scene compels the eye to follow the movement, so the shot need remain on the screen only as long as the action requires. Therefore, the length of an action record depends usu-

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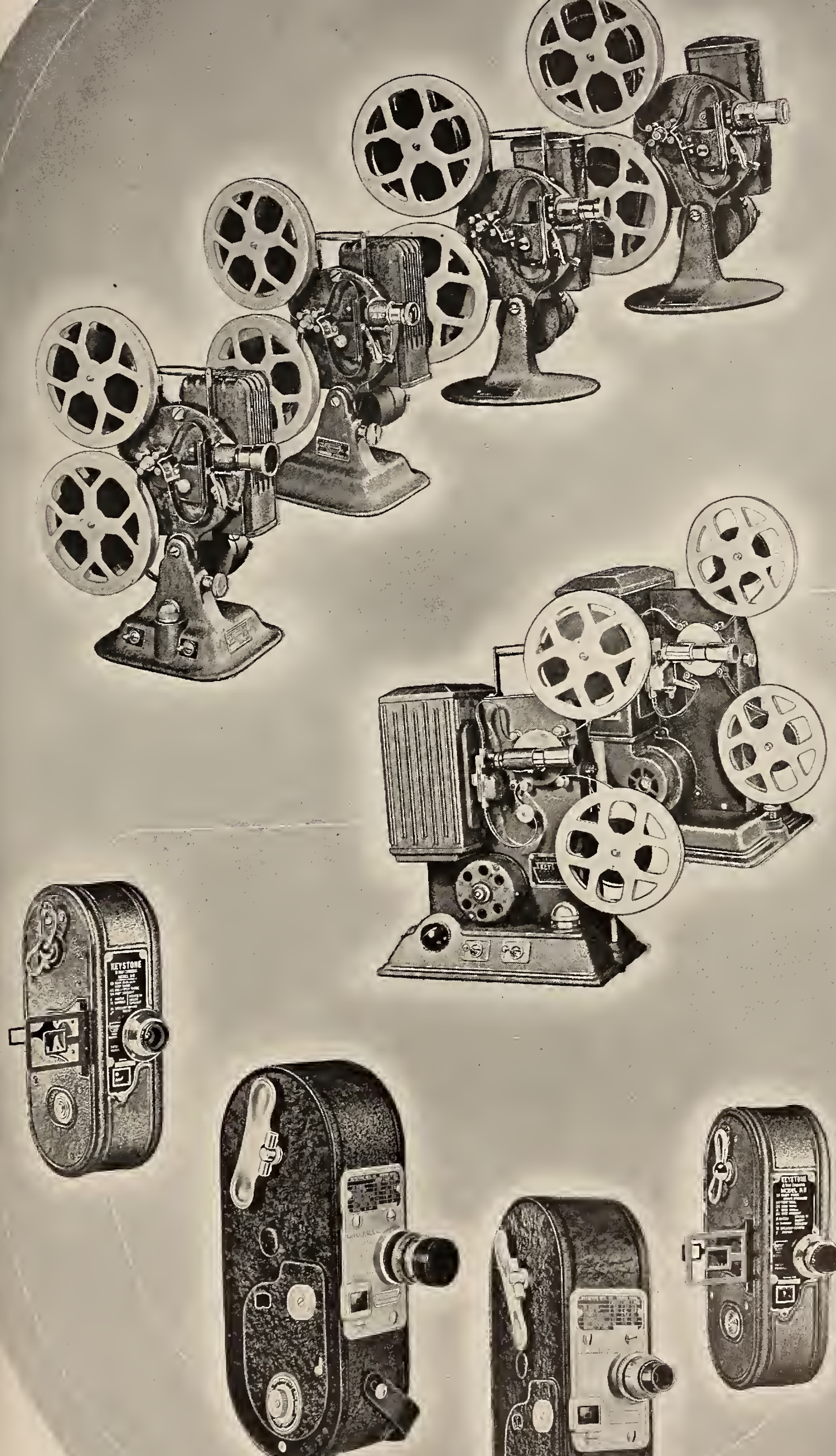

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ally upon the length of the action itself, unless, of course, one is dealing with several views of the same action, and then they can be intercut, using very short lengths.

When a film bores an audience, it is usually because scenes are too long. Incidents that are too short, on the other hand, bewilder the audience unnecessarily. Cut some of the scenic views to five seconds and most of the action shots to three, and the film will keep the audience on its toes.

Hold it steady!

[Continued from page 432]

than the standing, but it is sometimes useful when high grass, bushes or other obstructions preclude the use of the sitting position, while, at the same time, a high wind or the necessity of keeping out of sight make it desirable to stay as low as possible. For this position, drop down on the left knee, facing about forty five degrees to the right of the direction in which you are filming, and sit back on the left foot. Hold the camera in the same way as when standing, except that your right elbow will rest upon your right knee.

The sitting position, when mastered, is the steadiest of all positions supported only by the body. To assume this position, seat yourself on the ground, still facing about forty five degrees to right of the filming direction. Draw up both knees until you can rest both elbows comfortably just in front of the knee caps, and dig both heels into the ground to prevent slipping. Seated thus, hold the camera hard against your face with both hands. In this position your arms act as two legs of a tripod and your body the third, providing a surprising degree of steadiness. (See Figure 4.)

A belt strap, like a rifle sling, will greatly increase the ease of holding the camera steady in any of the three positions that have been discussed. Such a device is quite simple, consisting only of a swivel screw to fit the tripod socket in your camera, a small strap, and a ring or loop on the swivel screw through which the strap may be passed. In use, run the strap around your belt and through the loop attached to the screw in the tripod socket. Adjust the length of the strap so that, when the camera is raised with the finder at eye level, considerable pull will be exerted against your belt, as shown in Figure 7 on this page.

This means that, instead of merely supporting the weight of the camera in your hands, you will be pushing upward against the tension of the strap. The same strap length will be satisfactory for all three positions, so there will be no necessity for adjustment between shots. If you happen to drop the camera while walking, the strap will prevent it from smashing against the ground, although it may swing back and bark your shins.

Another useful and easily portable device is a length of light chain fitted with a snap with which to fasten it to the swivel screw in the tripod socket. The chain should be at least six inches longer than the distance from the ground to your camera when it is held to the eye for filming in the standing position. In use, stand on the end of the chain and push upward on the camera, just as you would with the belt strap. A permanent loop in the chain may be helpful as it permits one to hold the chain with the foot without danger of slipping.

There are a great many variations of these methods of steadying a camera, most of which will suggest themselves upon occasion. The woods and fields are full of natural substitutes for your tripod, and it pays to take full advantage of them. The sitting position, for example, becomes much more effective when your back is braced against a tree or a rock. (See Figure 3.) These same natural aids are equally useful for bracing your body in the standing or kneeling positions. At times you will be able to rest the camera on a flat rock, against a tree, or on a stump (see Figures 2, 5 and 6); some fence posts or even fence rails are excellent camera supports. Nevertheless, a large percentage of your hunting pictures will be made, as the rifleman terms it, "off hand."

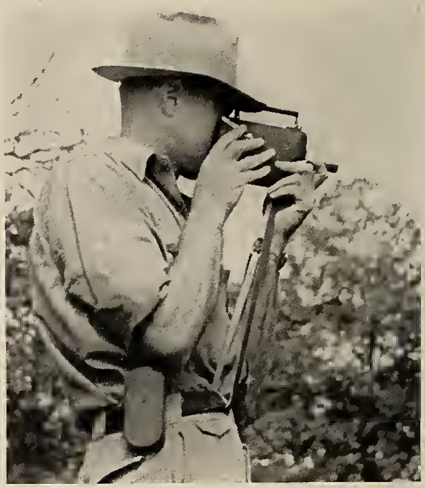

Fig. 7 Tom D. Park, ACL

A belt strap will increase steadiness in holding camera

Persistent practice, a few minutes each day, will train you to hold a steady camera as well as an accurate rifle. But it does take practice.

Other considerations of importance to the final interest of your hunting picture are selection of shots and continuity. Two of the greatest weaknesses in most hunting movies are the lack of closeups and frequent breaks in the smooth flow of continuity. When the picture is being made by one who is also hunting, the latter fault is bound to occur to some extent, for the camera will often be laid aside for the gun. Nevertheless, a few simple and well chosen shots can carry your picture forward smoothly without unduly interfering with your natural inclination to take part in bagging the game.

If, for instance, you are hunting birds, your opportunities for interesting scenes are almost endless. You will no doubt use dogs, and a bird dog in action makes one of the finest possible subjects for hunting movies. From the time the dogs are first released for the hunt, until the hunt is over and you start for home, do not fail to get plenty of shots of the dogs, especially closeups.

Dropping a little behind your companions, you can take a few long shots as they trudge along, the dogs ranging back and forth ahead of them. Then, as the dogs point a covey of birds, maintain your distance so that the entire scene will be well in view, and film the action as the birds break cover and the shooting takes place.

On another covey, when the dogs stiffen and begin to creep forward, move up closer and, perhaps using a two or three inch telephoto lens to avoid the necessity of going near enough to disturb the dogs, get some closeups as they freeze on point.

As the singles are hunted out you will have many excellent opportunities for pictures of the dogs working. Keep your telephoto lens ready and, when a bird comes roaring up, follow him until he crumples at the crack of a gun. Then get close shots of the dog as he hunts the dead bird and brings it to his master. A few good medium or semi closeup shots of the hunters as they swing their guns and fire can be cut in among these scenes and the many long shots that you are sure to have. Incidentally, you will find time to get in plenty of hunting between pictures, perhaps while one of your companions films you in action.

Since upland hunting of this sort requires much tramping, your camera equipment may well be held to a minimum. The small, magazine type cameras are ideally suited to this purpose. A camera, with a regular lens, a two or three inch telephoto lens, 3X filters for both lenses (unless you are using color film), an exposure meter and a belt strap for steady holding will probably be sufficient for your purpose. Most of these items can be carried in the camera case slung over your shoulder.

If you are more interested in filming the hunt than in bagging game, you will probably be willing to increase your load of camera equipment at the expense of gun and ammunition. In that event, one of the larger cameras equipped with a turret head and multiple speeds will enable you to use your telephoto lenses more effectively, thus capturing more interesting closeups.

The duck hunter is not ordinarily quite so restricted in the amount of

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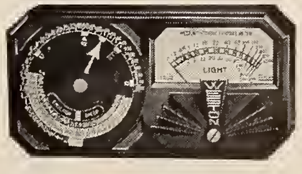

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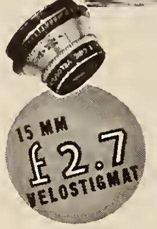

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equipment that he can carry conveniently. If you hunt ducks from a blind and do most of your traveling in a boat, a hundred foot camera with two or three lenses in the turret will not offer a serious problem in transportation. Since duck hunting is largely a waiting game, you will likely have plenty of time to get ready for the arriving birds.

Use a telephoto lens for effective shots of long "vees" of ducks winging across the sky, and switch to the one inch lens as they swing in over your decoys. Remember, however, that ducks and geese have sharp eyes, so you must remain hidden if the hunt is to be a successful one. Arrange the brush on your blind in such a manner as to leave small spaces and holes through which to film. When ducks come within shooting range, of course, you may stand up and film the action as it takes place.

In between flocks of ducks, closeups of your companions setting out wooden decoys, blowing duck calls or picking up dead birds in a boat can be filmed to provide interest and continuity for the picture. By all means, include a few sunset or sunrise scenes showing your companions in a boat or blind silhouetted against the autumn sky. And if one of these shots should by chance happen to include in the background a passing string of ducks, you may consider yourself fortunate indeed.

On a hunting trip of any kind, your camera equipment is likely to be subjected to more or less rough handling. If your route lies over many miles of dusty country roads, it will pay you to carry camera, case and all, in a well padded, dust proof box, or at least to wrap it securely in a tarpaulin or blanket. And when your camera is not in use in the field, carry it in a good, stout case. If you are hunting or traveling in a boat, secure the strap of your camera case to a seat or some other convenient part of the boat, and wrap the case in some waterproof material. Then, when you return from the hunt, your camera will be intact and ready for another adventure.

"Get a horse"

[Continued from page 435]

Slow motion shots must be handled carefully so that they will mean something. They should explain and clarify the form and skill of the horses and riders and, therefore, they should be used only during important action. Too much slow motion will retard the pace of the picture and will become tiresome. However, it usually is advisable to use a camera speed of twenty four frames a second on any type of fast action, for this will slow down the motion just enough to enable the audience to see what is happening, without having the disadvantage of changing the general tempo of the picture.

The reactions of the crowd, the judge and his deliberations, as he watches the contestants, the riders as they work and the reactions of the horses, riders and owners as the ribbons are handed out, all belong in the picture.

The work horses can be treated in much the same way as the show horses; that is, one can begin with shots of them being harnessed in the stable and can continue with highlights of their typical routine. Plan the angles carefully so that your sequence of plowing will star the horses but at the same time interpret their work. The show horse is an entertainer, whereas the work horse is contributing his bit toward the economic scheme. Dramatize his work as well as himself so that his functions will be clear. Make your audience feel the strength of the horse by introducing close shots of the plow turning the moist earth or of the wheels of the wagon as they slowly begin to revolve. The drivers and their functions are also important elements in the picture.

At the race track the horse is again the star. But, since he is there to entertain vast crowds, the people and their activities make up a very important part of the horse's existence and the picture's footage. The betting crowds and their reactions are part of the scene. Catch a man reading a racing form and marking his program. Follow him or some other unwitting actor to the betting booth and film him placing his bets. If you follow the same procedure as at the horse show and pick one horse as a star, you can film your bettor tearing up his tickets or being paid off, depending on whether the horse wins or loses.

The stables are rich in material. Trainers, jockeys, exercise boys, "swipes" and a curious and privileged public throng the place. Horses are being dosed, bandaged, rubbed down, cooled out, washed, shod and fed. There is a blacksmith shop somewhere about, where racing plates are being fitted with painstaking care, and a veterinary is practising his mystery in the near vicinity. Here is humor and pathos and drama, and it is all part of the story. If you can get into the stables, film it all and your picture will be a masterpiece.

The racing itself will have to be handled with discretion, or you will have a series of scenes of running horses and finishes that will be tiresome to those who were not at the track. Seeing horses flash by the camera two or three times is all very well, but more footage of the same thing will put everybody within seeing range to sleep. Try to keep the subject matter fluid and change angles as often as possible. However, although a race may be photographed from many angles, the finish should be one carefully planned shot that will take in the whole field of action.

Use telephoto lenses for the starts, unless you can get close to the starting line, and you also probably will need telephotos in following the actual running. Close shots of the starters as they maneuver the horses at the starting gate are fine, but there should be a medium shot of the actual start as well.

As the race is run, and as this horse or that moves up or drops back, reaction shots of the crowd should be inserted. The emotions of the spectators run from wild enthusiasm to deep despair as the horses round the track, and scenes of these reactions will lift your picture out of the animated snapshot category. Do not forget the program salesmen, the betting commissioner's assistants, the "hot dog" man and the rest of the concessionaires. They also are a part of the atmosphere.

The scene which deals with the winner, the winning jockey and trainer surrounded by stable crew, admirers, photographers, reporters and newsreel men, provides the final climax on which to close the racing sequence. Here is achievement, the result of months of effort and training, of hard work and hopes. It will mark the end of a fine picture for you, too, if you have realized all of the possibilities open to you in this colorful and richly cinematic sport.

Putting color in your titles

[Continued from page 434]

second coat of ink. For all the lettering, I find an ordinary stub pen entirely suitable.

Excellent outfits of lettering guides are available, and, if one does not want to tackle the free hand work, he has only to equip himself with a suitable set of guides. They are very easy to use, and nobody need hesitate about making his own titles on the score that he cannot letter.

Most movie makers prefer to photograph titles indoors with flood lamp illumination, but my practice is to make Kodachrome titles out of doors in sunlight. This has the advantage that one can always finish a roll of regular Kodachrome with titles, if he wishes, while, if the work is done indoors, it is necessary to buy Type A Kodachrome or a special filter.

The Kodachrome titles which I have photographed within two hours of noon have come out best. My method of determining exposure for them is very simple, but it works perfectly with my particular apparatus. The reader who wishes to adopt it is advised, however, to test it out first, because exposure meters are not all exactly alike.

First, I set up the titler with the title card in place, facing the sun (I do not tilt the titler). Behind the easel, there should be a background of color value approximately that of the title card. A blotter of the proper shade tacked on a

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board does the trick. Next, I set the exposure meter for the proper Kodachrome speed and hold it within one foot of the card and background. If the sun is shining, I use the exposure indicated by the meter and, if it is cloudy, I use one stop over the meter reading.

If is very important to remember to take a new meter reading if the color of the title background is changed and if the strength of the sunlight varies. Whatever you do, be sure that no shadow falls on the card, either while you are reading the meter or filming the title. You must be careful not to cast a shadow on the title easel while operating the camera.

Of course, there is no reason at all why titles cannot be made indoors with Kodachrome Type A. I have not tried that myself, but the results I got photographing Christmas papers, with *lots* of light, lead me to believe that the movie maker who wants to take his titles indoors with flood bulbs would perhaps be even better off than the one who uses regular Kodachrome by day. At least, he always will have his lighting under control; the flood lamps will not be continually dropping behind clouds! On the other hand, it is very convenient to make your initial experiments with the end of a roll of regular Kodachrome exposed in sunlight.

Magical moments

[Continued from page 441]

fist at the chair. Then he again turns toward the table.

Scene 6. *Semi closeup.* The chair, which starts to creep forward once more.

Scene 7. *Medium shot.* Max and the chair in the scene. Max turns around again, and the chair is motionless. He notes that it has moved, however, and walks over to it. When he reaches the chair, it vanishes; Max shrugs his shoulders and gives up the trick.

> All this is done by stop motion, as described previously. In Scene 5, it will be necessary for Max to remain motionless while the camera is stopped and the chair is moved.

Conclusion.

If you do not use the moving chair idea, work out some other treatment for a trick that does not come off. Show Max getting angry and cut to a scene of the audience to show the youngsters laughing at him. Cut back to Max getting angrier and then back to the audience again. From this point, the scenario could run as follows:

Scene 1. *Medium shot.* Max facing his audience. He is in a rage; he waves his wand. Immediately, the barrel appears again, lying on its side. Max then turns toward the audience and waves his wand a second time.

Scene 2. *Medium shot.* The audience. One youngster in the front row disappears.

Scene 3. *Semi closeup.* The barrel. The youngster who disappeared is crawling into it. When he is inside, another youngster appears before the barrel and crawls into it, then a third and a fourth.

Scene 4. *Medium shot.* The audience, which is sadly depleted.

Scene 5. *Semi closeup.* The barrel. First one child, then another, crawls in, until all have entered.

Scene 6. *Medium shot.* Max and the barrel are in the scene. The last youngster has entered and Max turns the barrel upright and looks into it with a glance of satisfaction.

Scene 7. *Medium shot.* The empty chairs, as seen from Max's viewpoint.

Scene 8. *Medium shot.* Max is looking into the barrel. He nods his head to indicate that he is satisfied and then he himself jumps in. His hand, holding the wand alone, is seen. Slowly, the hand waves the wand over the top, and the entire barrel disappears. A puff of smoke obscures the scene, and this is followed by the lead title, Barrels of Fun.

> These effects again are achieved by stop motion. Scene 2 is the only shot that offers any difficulties, and that only because all of the children will have to "freeze" in position while the camera is stopped and the youngster leaves the scene. The puff of smoke for the fade out is provided by a cigarette.

The Ten Best and the Maxim Award

[Continued from page 437]

Percy Maxim Award is chosen. There is no limitation on film width in this class, and amateur movies made on 35mm., 16mm., 9.5mm. and 8mm. are all equally eligible. It is understood, of course, that inflammable, 35mm. film stock cannot be handled at League headquarters and that films made on it will be returned unexamined if received.

The other category, the Special Class, to which three places in the Ten Best have been allotted, is open to those films for which the maker has received compensation from a client at any time previous to the official closing of the year's competition. This compensation is not interpreted to include the receipt of money by the producer for any personal use of the film by him in connection with his own business or profession. In the special class, films produced on 35mm. stock, either inflammable or non inflammable, cannot be considered.

So that entries may be classified properly, it is necessary that every film, tentatively selected for Ten Best consideration, be provided with a certificate which should read as follows:

Place ....
Date ....
I, ... (name) ....
certify that I did / did not receive compensation from a client for a motion picture made by me entitled ....
.... (name of film) ....
(Signature) ....

After October 15, when the 1938 Ten Best is closed to new entries, a tentative selection will be made by the staff of Movie Makers for Ten Best designation. Any films that are not already accompanied by certificates must be provided with them and this must be accomplished by November 5, 1938, before five o'clock on that day. Telegraph and cable will be used in the case of those persons who live so far from New York City that an exchange of mail will be difficult.

However, it will greatly facilitate the work of the staff of Movie Makers if each picture, sent for Ten Best consideration, is accompanied by the certificate properly filled out and signed. Final selection of 1938 Ten Best Films, the accompanying Honorable Mentions and the Hiram Percy Maxim Memorial Award will be made November 5 and will be announced in December Movie Makers.

Here are honors for every movie maker to seek. Here is the Ten Best, itself a roll of movie making triumphs, and here is the Hiram Percy Maxim Award, capstone of the Ten Best and accolade for the greatest amateur movie of the year, an honor proceeding from the Founder of the Amateur Cinema League and available through the desire of his two children to make his memory a continuing, vital force in amateur movies.

Then, here also is the Honorable Mention division of the Ten Best in which are recorded the year's movie making successes that are only less important than those given a place in the first ten.

Hundreds of fine films will have been reviewed by Movie Makers staff members before October 15, when a year of movie making endeavor throughout the world reaches its climax. The completely impartial reviewers seek only quality wherever it may be. Film width does not play a part; an 8mm. film often displaces a 16mm. movie in the unbiased estimation of Movie Makers staff. A sound film or a picture accompanied by music and sound effects through phonograph records is judged on its own merits. A good silent movie frequently displaces a film that has been hampered rather than helped by an inexpert musical accompaniment.

Workmanship, imagination and intelligence count, no matter how simple or complicated the subject and whether it be in black or white or color. An unpretentious family reel may take precedence over an ambitious record of international

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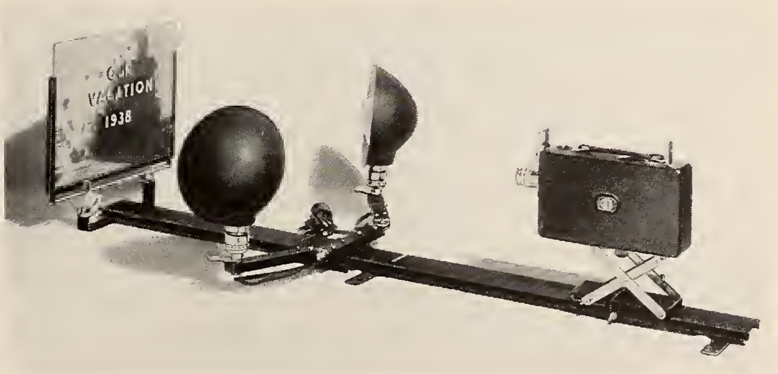

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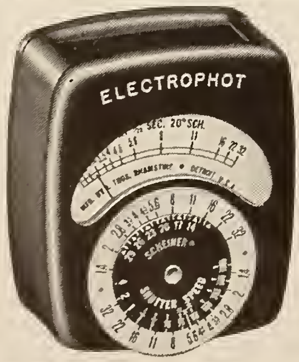

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travel. How well did the maker of the picture solve the problem that he set himself, what ingenuity and cinematic imagination did he display in doing it and what is the qualty of his photographic technique are the questions that the staff members ask themselves, rather than how far did he travel, how much equipment has he or how many big scenes did he get.

So, no matter how simple your movie may be, it has a chance in the Ten Best of 1938. Finish your editing and send the best of your year's work to Movie Makers so that it will arrive before five o'clock on October 15.

There are a few minor regulations affecting the Ten Best and the Hiram Percy Maxim Award. No officer or director of the Amateur Cinema League and no staff member of the League or its magazine is eligible to place in the Ten Best or to receive the Maxim Award. Candidates for the General Class of the Ten Best and for the Maxim Award are, of course, welcome from other countries as well as from the United States, but such entries must be made on film stock manufactured in the United States, for otherwise there is a customs duty that Movie Makers will decline to pay. Phonograph records cannot be received from countries outside the United States but, of course, typewritten scripts of narratives are welcome, if the film has been planned to be presented with a spoken commentary.

Although phonograph records intended to provide musical accompaniments for a film submitted from within the United States can be received and will be played when the picture is reviewed for Ten Best, these must be submitted with accurate score sheets which indicate clearly the order in which the records should be played and the exact time at which the operator should shift from one record to another.

Those who send phonograph records frankly risk an additional hazard over that of cinematography. The judges realize that a musical background may enhance the appeal of a motion picture, but, in reviewing a film submitted with sound accompaniment, they study the music and sound effect arrangement carefully to be certain that it is planned to fit the film. Similarly, the film must be edited to fit the accompaniment, so that the two form an unified whole. Another hazard lies in the fact that good movie makers may be indifferent musicians and actually may prejudice their film's chance, if they add music to it that is below their cinematographic performance.

The staff of Movie Makers reviews Ten Best candidates with all possible dispatch and returns the films to the senders, but, of course, the great number of entries that arrive in the last week before the final closing day, October 15, make it impossible to return pictures as promptly as in the preceding period. There may be a delay of two weeks or more in returning a film submitted between October 5 and October 15.

Don't forget that five o'clock, October 15, is the deadline for the 1938 Ten Best and the Hiram Percy Maxim Award!

Cine cyclists

[Continued from page 439]

hearted soul, I owe a striking view of the powerful mechanism slowly going into action—a dramatic introduction to the train sequences.

When it came to filming the cycle club on the winding country road, it was a simple matter to obtain attractively framed shots in sequences that told the story of a day's tour by wheel. Our most difficult problem was staging a realistic spill, and this required considerable rehearsing. Achieving a good medium shot at last, we followed it with a closeup showing first aid being administered on the road.

Another sequence that was easier for the cameraman, but harder on the player, presented a beginner learning to ride. Here, no rehearsing was necessary, for the young lady who was drafted had never been on a wheel before. She got a number of bruises and our profuse thanks; we got a real comedy interlude.

We made considerable use of human interest material of this sort, to enliven the continuity and to avoid producing a scenic that included bicycle riders incidentally. For example, we showed our exhausted riders pushing their wheels up a steep hill, and, later, one girl is pictured going in bathing while another is shown drinking from a wayside spring.

One of our effective shots was taken through the spokes of a revolving wheel. The rim served as an excellent frame for a scene of a young fellow and girl eating lunch by a waterfall. An assistant, outside of the scene, raised the bicycle so that one wheel could revolve freely. It was necessary to hold the bicycle very steady, and a good deal of camera maneuvering took place before the right position was secured for the desired effect.

Throughout the day, we filmed all of the high spots of the sport—speeding along level highways, coasting downhill, picnicking outdoors, making friends with barnyard pets, stopping for repairs, riding over dirt roads and, last, the well deserved rest at journey's end.

When all of the sequences had been photographed, editing the film began. To assist me in this, I called in some neighbors who knew nothing whatsoever about the technique of editing and cutting movies. But they did know whether a scene was too long, too short or too uninteresting, and so they brought me a fresh viewpoint which helped considerably.

Making the titles proved to be the most fascinating job of all. My little nephew was just then having his fifth birthday. I wandered into a greeting card shop, and there on the shelf was my main title background staring me in the face. It was a birthday card showing a pup and his canine lady friend mounted on a tandem. Next to it was a telegram greeting card with another pup, in messenger uniform, delivering birthday greetings by bicycle. I bought the cards, forgot my nephew's birthday and rushed home to cut out the little figures, which fitted my title cards perfectly. Then, using a guide, I lettered the titles by hand. These amusing pups are now winning favor for the film every time they appear on the screen.

For the final title, the ten cent store supplied me with wooden letters, which I glued to the spokes of a bicycle wheel with rubber cement. The bicycle was then held at an angle over the pavement, so that the sun, which was directly overhead, would cast a sharp shadow of the wheel and the letters. Then, turning the camera upside down, I pressed the button, being sure that the shadow of the wheel occupied the entire field of the view finder. After the first few feet were exposed, an assistant, outside of the camera field, started the wheel revolving. After processing, this sequence was turned end for end and spliced into the reel, producing the effect of a shadow of a whirling wheel coming to a stop, with the title, The End, becoming visible.

Early in October came the big event, the premier showing. Rarely had a picture been received with such enthusiasm. One showing did not suffice; the first nighters insisted on seeing it over and over again. But it was no wonder, for they were all members of the cast, and this was their first appearance on the screen.

Amateur clubs

[Continued from page 438]

First for St. Paul More than fifty members attended the recent first annual banquet of the St. Paul Amateur Movie Makers Club in Minnesota, reports A. O. Olsen, ACL, club president. Featured on the dinner program was an address by Chief of St. Paul Police Clinton A. Hackert, on *Visual Education Through Movies*. Because of his department's extensive use of motion pictures in police training, Mr. Hackert was regarded as well qualified to speak on the subject. Other program items included a screening of rushes from the club's current production on the history of the local police school system; *On The Trail of the Ojibwa*, 8mm. color winner in the late *Sports Afield* photographic contest; *The Amateur Advance*, a history of non theatrical movies, from the League's Club Library.

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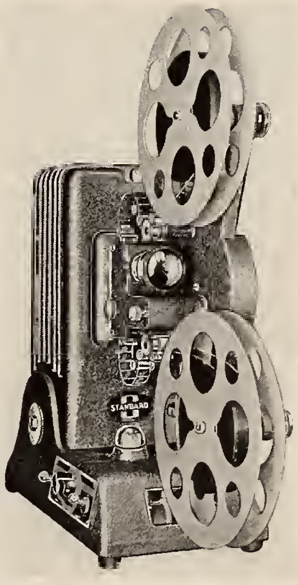

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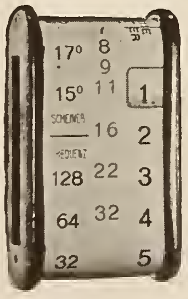

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For North Essex Formally organized early this year, the Cinemen Club of North Essex, N. J., is one of the active new groups in New York's metropolitan area. First officers are William A. de Mars, ACL, president; Howard Stoddard, vicepresident; Everett Nestell, clerical secretary; Harry Lyman, ACL, recording secretary; Everett Earl, ACL, treasurer. Serving with them as trustees are William Hunt and Walter Krumbeck. Late programs of the Cinemen Club have featured addresses on these subjects: *Birds, Bugs and Beasts*, by William W. Worthington, ACL; *Third Dimension Movies*, by Karl Swartzel, ACL; *Micro Motion Pictures*, by Andrew Kosma.

Union elects In New Jersey, the Union Community Camera Club, dual purpose group, has chosen officers for the coming year, as follows: E. W. De Hart, ACL, president; J. Schaeffer, vicepresident; Martin J. Kalicki, secretary; W. T. Brabnac, ACL, treasurer; N. A. Accardo, historian; H. Arty, trustee. The club has been working on a scenario film during the summer months.

Mount Vernon elects At their last meeting before the summer recess, members of the Mount Vernon (N. Y.) Movie Makers elected officers for the new club season as follows: Mrs. Herman L. Winer, ACL, president; Walter Bergman, vicepresident; Grace Donnelly, secretary; James Berman, ACL, treasurer. Screened on a program of members' films were *The Last Mile, Winter, Haunted Castle of Garrison, World's Fair* and *Goings on About Town*, by George Kirstein; *Along the West Coast of Norway*, by Thomas Kingsbury; *The Laboratory*, by Joseph Winer; *Flight Over New York City*, by William Kindermann; *Yuletide Greetings*, by John Palm. Selected members of the Mount Vernon club, working under the direction of Joseph O. M. Van Tassel, ACL, have been busy during the summer months producing a film on civic points of historic interest for the city's Board of Education.

New in Michigan Movie makers in Berrien County, Mich., are now being served by the activities of the newly formed Berrien Cine Club, according to a report from first president David Goldbaum, ACL, of Benton Harbor. Other officers are H. E. Hoakensen, vicepresident, and Theodore Vogler, secretary treasurer. Earl Pangborn has been appointed program chairman, to be assisted by Herman Goldbaum. More than twenty active filmers signed for charter membership in the new group.

Movies in Miami New in the dual purpose club field is the Miami Camera Club, in Florida, serving the interests of both still camera and cine workers. Meetings are scheduled for first and third Wednesdays of the month. Late programs have included an exhibition of prints, a presentation of Kodachrome slides of Texas and the clinical screening of members' movies for discussion and review.

City cinema Planned early in the summer, the documentary film of Allentown, Pa., in production by members of that city's Y. M. C. A. Cinema Club, should now be nearing completion. Arthur Heydt has been in charge of the project, which was scheduled for 8 and 16mm. filming. Officers of this new group are Charles W. Grammes, ACL, president; Roger K. Greenall, vicepresident; Warren D. Miller, secretary; A. M. Hollenbach, treasurer.

Members of Greater Oakland (Calif.) Motion Picture Club

Ben Randall

Distributing industrial films

[Continued from page 436]

used the second method. He could have given prints of his film to agencies which make a business of distributing commercial films. Each of these agencies has its own clientele of organizations which regularly show the films it handles. The largest of the agencies is the Y.M.C.A. Motion Picture Bureau, which supplies films to 25,000 groups each year. This bureau, which was founded in 1911, has built up a large body of customers, most of whom have their own screens and projection equipment. It sends its customers notices of the films it has available, the customers select the ones most interesting to them, and the bureau ships them the requested reels. Films of Commerce, in New York City, does not distribute films manufactured by so many different concerns, but otherwise it follows the same general procedure. It has 18,000 regular groups, among whom lists of available films are circulated. Both of these agencies specialize in the educational field, but they also send films to men's and women's clubs, churches and civic organizations. In the case of the Y.M.C.A. organization, it is interesting to note that the bureau itself arranges and selects eighty percent of its clients' programs. Many groups do not even make their own requests. They just show the films the bureau sends them.

Among the firms which distribute their films, through their own branches or distributors, are the Cunard White Star Line, Ford Motor Company, General Motors Corporation, Chrysler Sales Corporation, Otis Elevator Company, Standard Oil Company and many others. The central office of each concern makes an effort to equip its local offices with projection equipment. Also, by means of bulletins, lists and notices in "house papers," they inform these local offices what films they are free to use. (Some firms even give films outright to their branch offices; Ford, for example, had 650 prints made of one of his films, which were placed among almost as many dealers.) The local offices are then made responsible for the showings. They go about the job in much the same way as Mr. Pettit did. They go after their own bookings. They watch what groups are meeting and try to get their films before the groups containing prospective purchasers. They organize showings which they stage themselves. And, finally, once their films are publicized, they handle request showings. Not all request showings are granted. In the case of some concerns, those requests that are addressed to central offices are referred back to local agents, who are in a better position to gauge whether or not would

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Just off the press...

Featuring the Family

by James W. Moore, ACL

Here is another booklet in the series published by the Amateur Cinema League for its members.

"Featuring the family" is a 34 page booklet that tells you how to make interesting family and personal movies. It contains scenarios for films of a birthday party, a family evening at home, a wedding, Christmas Eve and Christmas Day. It also includes treatment plans and continuity suggestions for a movie of a day's outing and of a typical day in the life of the family.

Copies of "Featuring the family" have been mailed to League members who have requested that their names be placed on the list to receive League booklets, as they are published. . . . Any League member may obtain a copy by writing to the League.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave. New York, N. Y.

be audiences are financially worth while. All firms, of course, make an effort to see that their films are shown to "the right people," the ones who might purchase the goods advertised. Cunard White Star, as a result, is not interested in the educational field; little tikes are not likely to go tripping around the world. Similarly, the Otis Elevator Company, all of whose films are technical, is not enthusiastic about showing its pictures to entertain people who live in one or two story homes.

There is still another method of distribution which has not as yet been mentioned. It is the type of distribution given to what I call "fund raisers," films that don't fall into any of the three categories mentioned earlier, films that advertise and suggest endowments for summer camps and private educational institutions and films which are used by hospitals and other charitable organizations in their money raising campaigns. The use of these films is generally left to publicity committees, sometimes consisting of a single publicity agent. These agents both organize meetings to see the films and find ready made meetings that are willing to look at them. Generally, the meetings are subjected to orators as well as movies.

It seems that the problem of distribution is handled in eight principal ways: (1) by soliciting bookings by mail; (2) by soliciting bookings by salesmen; (3) by publicizing free films in catalogs that list them free of charge, through the *Free films* department in MOVIE MAKERS and by circulars and handbills; (4) by supplying films directly to those groups that ask for them; (5) by giving films to university extension departments; (6) by using distributing agencies who sell their services to industry; (7) by using local sales branches who, in turn, use the first four methods; (8) by letting publicity agents organize showings in fund raising campaigns.

Once showings have been obtained, there is, of course, great variety in the matter of actual physical projection. Sometimes the projection is handled by the group seeing the film, sometimes by the group sponsoring it and sometimes by an agency or by photographic dealers. many of whom have a projection service. (Modern Talking Picture Service, as well as looking after projection, also secures bookings.) Salesmen sometimes take trailers on the road and show their films in them. When bookings have been secured at expositions, conventions, hotels and department stores, films are often run off on continuous projectors, while some films are accompanied by lecturers.

And now what conclusions are to be drawn from this survey of distribution methods? First, there is no one method of distribution which is superior to all the rest. The best way of distributing the

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Before the White Man Came
Story of the primitive Indian in his tribal haunts—5 Reels, 16mm. S.O.F.

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individual film is determined (a) by the type of film itself, (b) by the sales organization of the firm sponsoring the film and (c) by the nature of the audience the sponsor wishes to reach. Second. nearly all concerns use more than one method of distribution. Mr. Pettit, for instance, used five, and General Motors, as well as using its vast sales organization, also uses the Y.M.C.A. Motion Picture Bureau. Third, the manufacture of commercial films is a far larger industry than is realized by the man in the street. George J. Zehrung, head of the Y.M.C.A. Bureau, estimates that $12,000,000 a year is spent on it. Also, as well as a large setup for making industrial films, there is, in addition, a large network for distributing them. Finally, large as this distribution network is, it is not large enough. The demand for films is greater than the present network can supply. Public schools, high schools, private schools, Rotarians, Lions, Elks and Optimists, lodges, fraternal orders, parents' associations, taxpayers' and property owners' associations, voters' leagues, women's clubs, Boy Scouts, Girl Scouts, C.C.C. camps, young people's organizations, chambers of commerce, private parties, office groups, prayer meetings—they all want free films. Because of this demand, the distribution of industrial films, no matter how commercial they may be, is a comparatively easy matter.

The clinic

[Continued from page 443]

the Amateur Cinema League. In it there are presented suggestions for the continuity treatment of those occasions for family filming frequently selected by the personal movie maker. These are (1) The Birthday Party; (2) An Evening at Home; (3) The Wedding; (4) Christmas; (5) The Day's Outing; (6) From Dawn to Dusk. Because of their relative importance, the first four of these have been worked out in complete scenario form, ready for production. The last two have been presented in treatment outlines carefully organized, with script ideas incorporated as needed. Copies of *Featuring the Family* have been mailed to all League members who have previously requested that League booklets be sent to them as published. Other ACL members may obtain a copy by writing to League headquarters.

Fall foliage A polarizing filter to darken the blue sky will improve fall scenic shots made in color, especially scenes filmed upward through the trees. On many occasions, a striking composition will be aided by a marked contrast between the deep blue sky and the various reds and browns. Those who customarily use orthochromatic film must remember that red shades will appear quite dark and that

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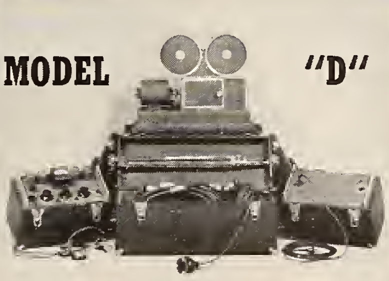

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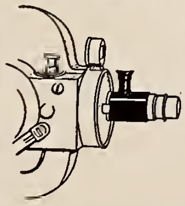

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they need panchromatic film for the best rendition of reds, oranges and browns. The clear, cool fall days are often devoid of any haze or fog which might detract from pictures of any kind.

Roll top taxi The movie maker who wants to "do New York" cinematically, and has a limited amount of time at his disposal, may find it advantageous to take a ride in one of the open top taxis which have become popular. In some of these, it is possible to push back the sliding top, leaving an opening large enough so that a person can stand upright and film over the roof of the taxi. For steady shots, one can put the camera on a small tripod, which would be held in place on the roof of the cab. If a tripod is used, it would be possible to make shots while the car is moving, provided this is attempted in streets where the pavement is smooth. Some amazing and amusing sequences of metropolitan traffic conditions might result.

Mask box Small metal titlers, with cutout frames for holding title cards, make excellent supports for masks and effect devices before the lens. The easel carrying the supplementary lens should be folded down out of the way and the mask then may be placed in the title card holder. One can make simple diffusion masks, cutoff masks for multiple exposure work, gauze masks for simulating fogs, or any other desired type, and these can be inserted in the place for the title card. It is desirable to build a hood of cardboard or tin which can be inserted to enclose the area between the camera lens and the mask.

Medical records Physicians and surgeons will find a magazine loading camera valuable for filming the progress of cases wherein it is advisable to keep a record over a period of time. A magazine can be assigned to each case, and it may be labeled with the patient's name or number. Whenever it is desirable to take a shot of a particular case, the proper magazine can be inserted in the camera, and, when the footage is exposed, the magazine can be removed and kept on a shelf until it is needed again.

Thrill shot The successful shot of a railroad train passing over the camera at full speed still brings a thrill to the audience. Such a shot is not difficult to make if one is willing to take a long chance on having his camera wet by water from the under side of a locomotive. Place the camera on a tie between the rails and fasten it in place with cord or straps nailed to the wooden tie. The front of the camera should be elevated slightly on a stick of wood in order to get an upward tilted

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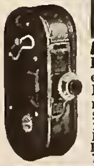

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scene and to cut out some of the foreground. A string tied to the release lever and led to one side will provide a safe method of operating the camera, although most cameras will run long enough to get a satisfactory shot if the operator starts them and then moves out of the way of the oncoming train.

Frame enlarging

[Continued from page 442]

that a pin point of dirt had created a vast white splotch on the enlarged negative. If the negative bears inspection, the amateur may proceed safely.

The treatments of paper negatives are legion, but, for the moment, one should content himself with trying to make a simple positive print, the finished "snapshot." With the glass back in place in the printing frame, fit in the paper negative and place over it, emulsion side down, a sheet of rough surfaced bromide or chloride paper. These steps, of course, should be conducted under the safe light. If ordinary, medium speed bromide paper is used, expose the paper surfaces at three feet to a twenty five watt frosted lamp for six or seven seconds and then develop, fix and wash as before. The result should be a fair print, with little or no really ugly grain. The paper negative will create a diffused texture, but it should not be unsightly. The print, now, should serve as a springboard, from which correctly timed prints can be achieved.

Naturally, the print will not be as clear as if made by contact printing from an eight by ten inch view or portrait camera negative. And it will have its little grain. But there are hundreds of expert still photographers who seek that effect and get it in the same way—by using paper negatives.

This hit or miss method, naturally, is subject to many refinements. A miniature camera film enlarging machine is more efficient for blowing up 16mm. frames. There are fine grain, high priced papers designed especially for paper negative processing and velvety, rough surface papers for the positive prints. Prints can be toned or converted into Bromoil transfer.

An even better medium for the negative step is a transparent safety film base coated on both sides with a bromide printing paper emulsion incorporating a diffusing agent. Made originally for transparent photographs for illuminated window displays, this film is a "natural" for the movie maker. The diffusing medium neutralizes the natural grain of the small reversal frames and makes it possible to make prints possessing considerable detail.

Only advanced amateurs should attempt to use negative for the intermediate stage, and, if negative is used, the quality must be carefully considered.

Cleanliness is essential in all enlarging operations, if stains are to be avoided. Commercial film cleaning solutions will remove dirt from the film surfaces.

Practical films

[Continued from page 445]

ities of the Lighthouse, main city building of the Association. The instruction given in braille reading, pottery making and music is presented in the film, as well as the various crafts executed in the workshops. The earlier productions concerned the medical treatment for several types of eye diseases and the recreational and social opportunities offered by the Association during the summer months.

■ The National Conference on Visual Education and Film Exhibition, which convened in Chicago last summer for its eighth session, drew an enrollment of more than 600 persons. Viewing the latest teaching and commercial motion picture releases, industrial film users exchanged ideas with visual educational heads, and discussions were held concerning the production, distribution and utilization of motion pictures for sales, advertising and instructional purposes. Among the films exhibited were *German North Sea Coast*, by the German Railroads; *Today's Frontiers*, by the United States Social Security Board; *Hands and We Work Again*, by the Works Progress Administration; *Thunder Over the Orient*, by World Peaceways; *Making Safety Glass* and *Yellowstone National Park*, by the Ford Motor Company.

■ Hypnosis, absorbing phase of abnormal psychology, is the subject of a 400 foot reel of silent 16mm. film, made during the past year by Dr. Lester F. Beck, ACL, professor of psychology at the University of Oregon, at Eugene, Ore. Working with a young woman student, whose suggestibility is described as unusual, Dr. Beck inducts a trance by the power of suggestion, without resorting to the use of objects or manipulations to fix the attention of the subject. When the subject is in the amnesic state, demonstrations are made of finger and arm catalepsy, or rigidity, upon command; analgesia, or insensitivity to pin pricks, upon suggestion; and abnormal thermal illusion, or belief, produced by suggestion, that a pencil touched to the skin is a "red hot instrument." Post hypnotic suggestion also is illustrated clearly in the film, when, during the trance, the subject is instructed to react in certain unusual ways to a picture magazine after she is awakened. Upon assuming a normal state again, the subject unconsciously carries out the instructions accordingly. In commenting upon the film, Dr. Beck states that it has proved to be successful in classroom work, but that he intends to remake it with post record-

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ed sound. The present motion picture is accompanied by a printed guide, giving psychological explanations for the various demonstrations and hypnotic reactions.

News of the industry

[Continued from page 444]

"written in a simple, down on earth manner," the book's avowed purpose is to help the many amateur movie makers who yearn to know about what to do more than why it is done. Topics covered include focusing, exposure, film, filters and lenses, movies at night, movies in color, trick shots, play making and others. There are many illustrations, mostly from enlargements of actual frames of film. The chapter on Kodachrome is illustrated in color. The cost of the book is $2.00.

Exakta in fair trade Announcement has been made, dated July 15, 1938, that the Exakta line of still cameras has been placed under the Fair Trade Act. This well known line of cameras includes the V. P. Exakta and Kine Exakta and is imported by the Photo Marketing Corporation, 10 West 33rd Street, New York City.

Garrison shorts Recommended as of particular interest to educators, the release of three new informative shorts by Garrison Film Distributors, Inc., 1600 Broadway, New York City, claims attention. The three 16mm. subjects are *Spotted Wings*, showing the life cycle of the caterpillar, *The Earth and Its Seasons* and *Pagliacci*, a sound film version of the opera, sung in English.

Mogull sound The sole negative rights for new and interesting 16mm. sound film subjects have been acquired recently by Mogull Bros., 68 West 48th Street, New York City. Some of the subjects included are *Ruins of Ancient Persia, Oddities of Nature* and *Life's Little Problems*. A complete catalogue of sound and silent substandard subjects will be sent on request.

Universal Titler All requirements for substandard title making are served by a new piece of titling equipment, well designed and extremely flexible in use. This is the Besbee Universal Titler, manufactured by Besbee Products Corporation, Trenton, N. J. The device consists of a folding metal base which, when extended, rests upon any flat surface on felt covered supports. At one end of this base is placed the title easel, held by a special angle clamp which may be set upright or in inclined positions. The titling easel consists of a grooved frame which will hold title backgrounds nine by twelve

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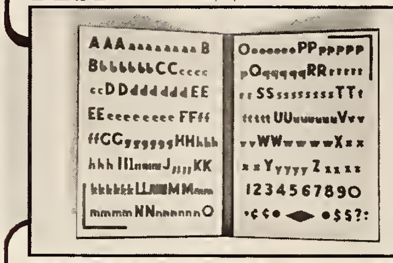

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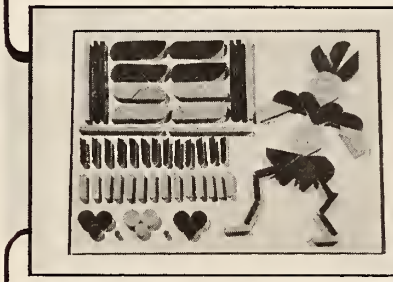

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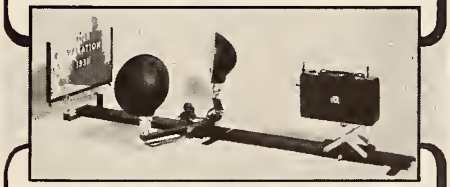

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Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store, 5331 Foothill Blvd.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Boulder: D. L. Yocom Studio, 1724 - 12th St.
Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Stewart Bros., 17 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm. Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele, 914½ Franklin St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Aledo: Swan Drug Co.
Aurora: Rollins & Rice, Inc., 115 Main St.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Foto Supply Co., 10609 Wentworth Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans. Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, NATONAL BROKERS, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St

(Continued on page 468)

***Dealers Listed in Black Face Italics Are Display Advertisers in* MOVIE MAKERS**

Seemanns
Weld-tite
FILM CEMENT

"Welds as it Splices!"

HERE is the sensational new cine film cement that *welds* as it splices—actually fuses the two sections of film together so they cannot separate—permanent splice insurance for silent, sound and color films!

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NOW ON 16MM.

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USE WONDERLITE PHOTOGRAPHIC LAMPS

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See your dealer or write us for information

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MOVIE CAMERAS AND EQUIPMENT

RabSons
EST. 1905

STILL CAMERAS AND EQUIPMENT

AGENT FOR ALL STANDARD MAKES

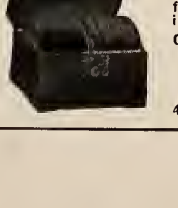
TIME PAYMENTS

1373 SIXTH AVE. (AT 56TH ST.)
NEW YORK CITY

TRADES ACCEPTED

8MM FIBERBILT 16MM

SHIPPING & STORAGE CASES for FILMS



in 200, 400, 800, 1200, 1600 ft. sizes . . . in stock for immediate delivery.

Catalog and Prices on Request

FIBERBILT
SAMPLE CASE CO.
40 W. 17th St. New York

inches or smaller. Furnished with the outfit are a centering card, a set of photographic title backgrounds, a plain and opal glass and assorted color backgrounds. With the opal glass, titles may be made on backgrounds, either still or movie, which are projected from the rear. The camera support slides freely along the base and, by an ingenious design, may be altered in height to center the title accurately with any camera, either 8mm. or 16mm. The outfit may be completed with the Besbee Title Illuminator, which takes the form of a sliding mount carrying two reflectors. These are so placed as to give even illumination to large or small titles. The device may be used for many purposes besides regular title making, such as ultra closeups; for animation of all kinds (in a horizontal or upright position); for copying photographs and for many other purposes where accurate centering of closeups is necessary. Full details may be had from the manufacturer.

French educationals A number of new sound and silent subjects, produced in France and said to be exceptional, both in photography and subject matter, will be available through the French Cinema Center, Inc., 1270 Sixth Ave., New York City. The advance list includes *The Crab*, produced by Jean Painlevé; *Jewel of the Mountains*, depicting the beautiful scenery, native costumes and music of Ozoud, Morocco; *Railroads*, showing the iron horse in Europe; *French Catalonia; Orleans.*

Park Cine silents Arrangements for the purchase of negatives and sub-standard rights for approximately one hundred Hal Roach silent comedy subjects, recently have been completed by Park Cine Laboratory, 120 West 41st St., New York City. These subjects, which will be released immediately in 8mm. and 16mm., feature such well known exponents of cinema comedy as Snub Pollard, Charlie Chase, Oliver Hardy, Clyde Cook and Mabel Normand. These films will be offered only for outright sale.

Filmosound releases ■ A new 100 page, illustrated catalog, recently published by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, is available to all sound projector owners who will write to the company, registering serial number, make, etc., of their own apparatus. This catalog lists a wide range of 16mm. sound films on every variety of subject. Some of the latest releases in the Filmosound Library are *Jamboree*, official motion picture record of the biggest Boy Scout encampment (silent); *Television Madness*, a talkie comedy of the future; *How to Fly*; and *Yosemite National Park.*

SEES ALL-PLAYS ALL
UNIVERSAL SOUND PROJECTORS 16 MM

New All-Purpose Model

Combined utility is offered in this newly designed 16MM Sound Projector. Precision built. Completely flexible for the varied demands of classroom and auditorium.

Complete, ready to operate

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Kodachrome

MAPS • *Charts* • FINE TITLES

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Special Motion Picture Printing
1197 Merchandise Mart, Chicago

MADISON MART INC.

USED CAMERA EQUIPMENT

A Few Exceptional Bargains

Victor Model 3; *f*/3.5 Dallmeyer lens; case $42.50
Ciné-Kodak Model B; *f*/3.5; case 22.50
Bell & Howell 70A; fully reconditioned and refinished *f*/3.5; Cooke lens; case...... 59.50
Bell & Howell 70A; *f*/3.5 Cooke lens; case, good condition.... 32.50
Plaubel Makina (Chrome) *f*/2.9 Anticomar lens; slightly used; film pack adapter and roll holder 150.00

Generous trade-in allowance on all cameras, still and cine, towards new equipment. Write for price list and other information.

All fine-grain photo finishing and enlarging done on the premises by our own staff of technicians. Send your negatives by mail. Orders are filled within 48 hours, returned postpaid. Mailing bags are supplied FREE.

MADISON MART
INC.
403 MADISON AVE. NEW YORK

(Continued from page 466)

KANSAS

Salina: Rose Jewelry Co., 114 W. Iron Ave.
Raplee's Jewelry Store, 149 N. Santa Fe.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 9 Newbury St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Little Cinema House, 9 Newbury St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Hyannis: Studio Shop, 636 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Saunder's Photo Shop, 467 Essex St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ringewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center. Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Miller Cine Films, 202 S. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 70 W. 45th St.
ABE COHEN'S CAMERA EXCHANGE, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Elbee Shop, 452 E. Fordham Rd.
Mortimer H. Fogel, 118 Liberty St.
H & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
FOTOSHOP, INC., 136 W. 32nd St.
18 E. 42nd St.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MADISON MART, INC., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
MOGULL BROS., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battershy, 46 W. 50th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St
United Motion Picture Industries, 149 W. 48th St.
Universal Camera Exchange, 97 W. Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.

Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store. 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio. 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: *JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE*, 456 Turner St.
M. S. Young & Co., Bell & Bowell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Lynch Camera Shop. Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co.. 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co.. Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co.. 302 - 25th St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Hill City Movie Supply Co., 210 Seventh St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop. 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy. 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison. Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc.. 1415 Fourth Ave.
Lowman & Hanford Co.. 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman. Clay & Co.. 1624 Fourth Ave.
J. Warshal & Sons. First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service. N. 14 Wall St.
Leo's Studio. University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment. Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
A. G. Spalding & Bros., Store No. 32, Dept. No. 85, 709 N. Water St.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service. Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty.. Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd.. 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.

Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Mariahilferstr. 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News. 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St.. W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

ENGLAND

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.)
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd.. 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.)
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd.. 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co.. 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart. 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St.. Strand.
Westminster Photographic Exchange. Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St.. Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

FINLAND

Helsinki 10: Aurora Filmi. Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Reaspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis. 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa. Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini. S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co.. Bahnhofstrasse 40.
Gimmi & Co.. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

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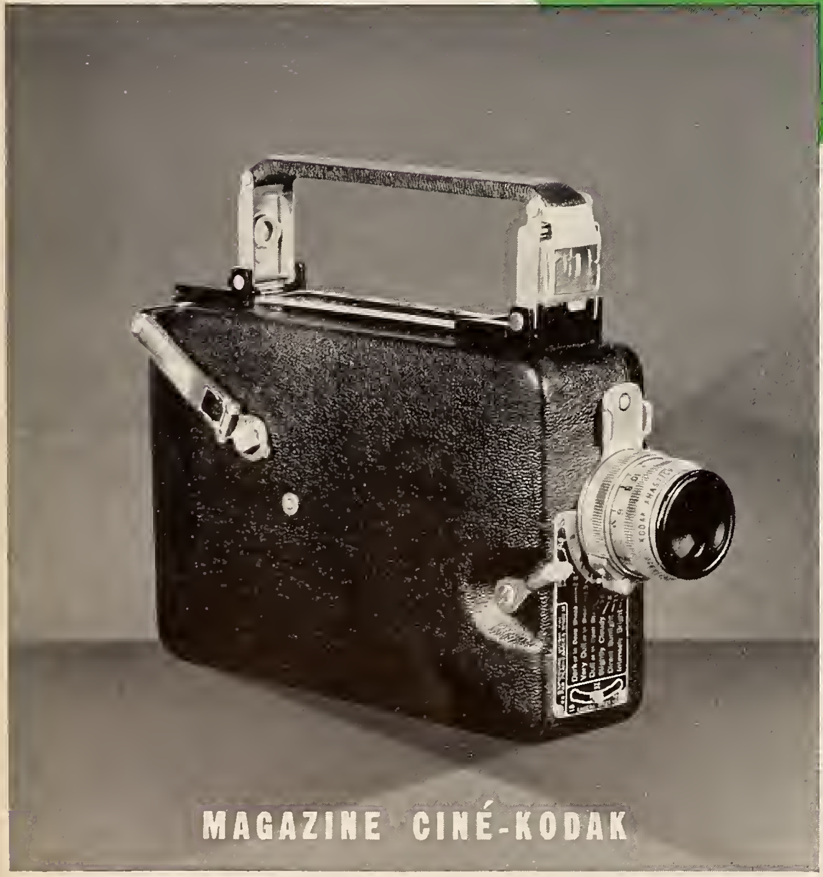
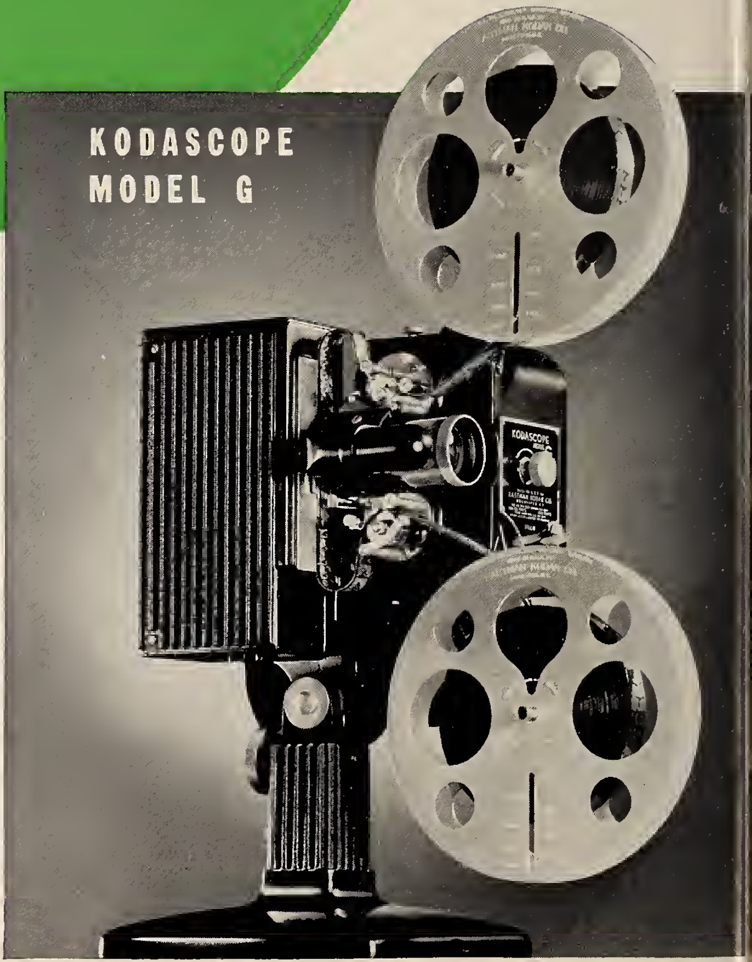


MAGAZINE CINÉ-KODAK



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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER
1938

25c

World's Fairs
Baseball 1938
"See"
Wildest Africa
Hawa

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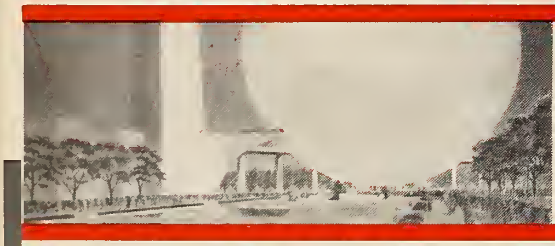

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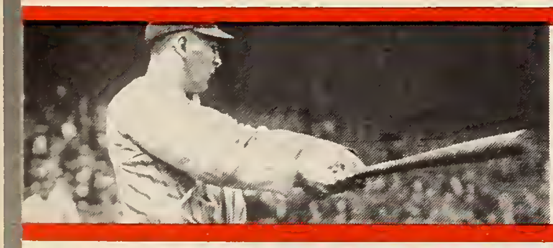

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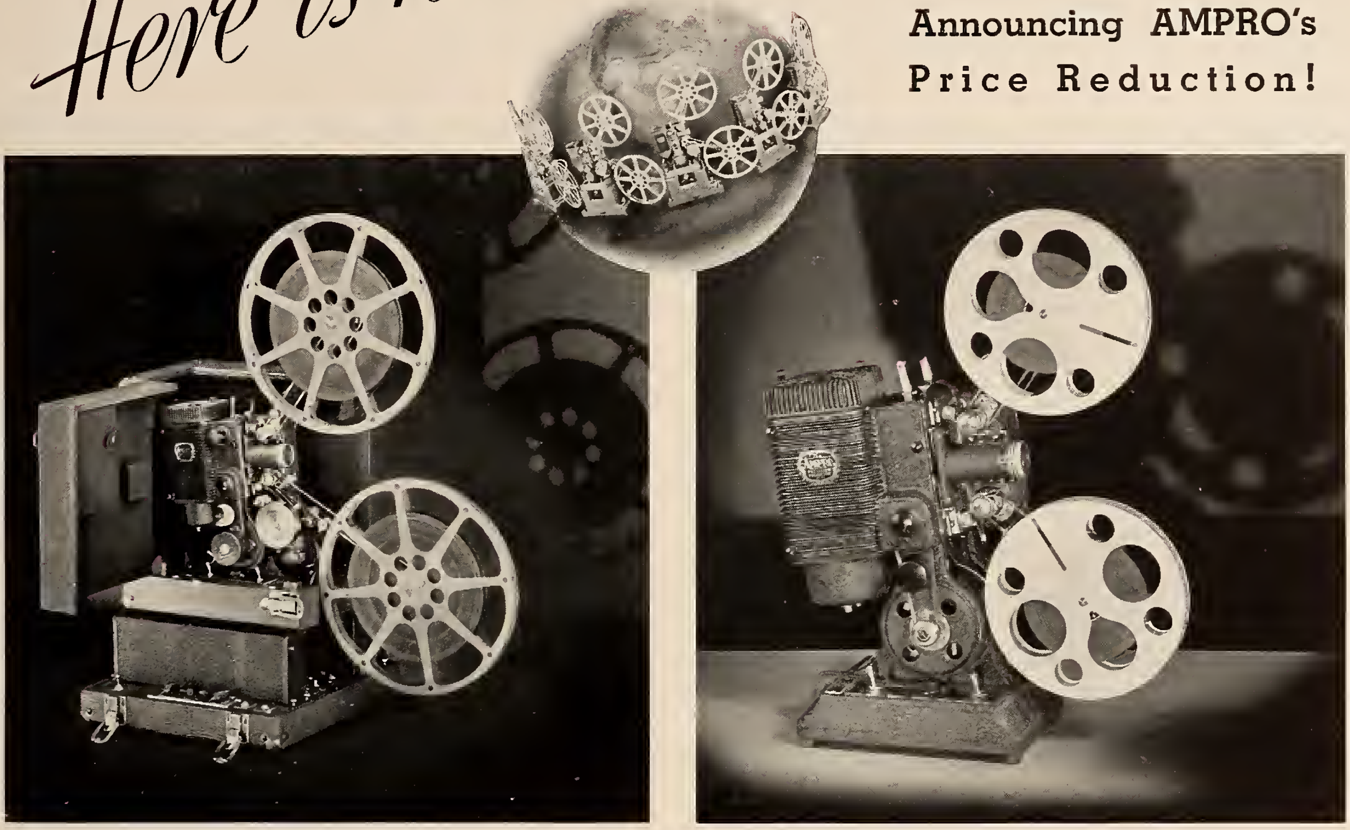

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MOVIE MAKERS

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The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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MAZDA PHOTO LAMPS

Closeups—What filmers are doing

As you read this, there are just fifteen more days before the closing of the ninth annual selection, by Movie Makers, of the Ten Best Non Theatrical Films of the year. Fifteen more days in which to polish up your editing, cut in your titles and get your entry to League headquarters by 5:00 P. M. on October 15! Remember, the film must be *in our hands*, not in the mail, by that magic hour. The time grows short, but it's still long enough to whip in that epic reel for judgment among the world's best, still long enough to place in the oldest and most distinguished competition of all movie making. Let's go . . . and Happy Landings!

In this very number, two award winners from earlier Ten Best selections give you advice and counsel on subjects which should be of interest to many. When Frank Gunnell, ACL, of Staten Island, N. Y., writes on family filming, you can lay odds that he knows whereof he speaks. He proved this in his charming family vacation record, *Adirondack Adventure*. Likewise, when F. R. Crawley, ACL, up in Ottawa, Canada, lets you into a few outdoor secrets on fall filming, you may follow his guidance with good faith. *Impressions of a Canoe Trip*, as lively an outing reel as you would care to see, showed that last year.

We are proud and happy to welcome His Excellency Wilbur J. Carr, American Minister to Czechoslovakia, at Prague, into the family of Movie Makers subscribers. It is interesting to know that there is an active amateur filmer in the very midst of important world events.

Albert Ramsbottom, that jaunty English lad whose cane boasted a "'orse's 'ead 'andle," has now been brought to life in film, lion and all. Alan Moorhouse, ACL, of Toronto, was the creator in this new medium, while Blackpool's famous "zoo" has been replaced by settings at Toronto's Sunnyside and Riverdale parks. In picturing *Albert and the Lion*, the Lancashire ballad which was made a family classic on wax by Stanley Holloway, Mr. Moorhouse had the cooperation of George Patton and Charlotte Kyle, as Mr. and Mrs. Ramsbottom, of Johnnie Kyle, as Albert, and of C. E. Chambers, Toronto park commissioner. He had, as well, the unplanned cooperation of scores of eager onlookers, who crowded so close on the sets as almost to prohibit picture taking.

Sam Freed, ACL, who has changed his hobby into a business of making films for others, wrote us just before leaving Wilmington, Del., on vacation: "Isn't it grand to lay your camera aside and leave on a quiet holiday—after months of movie making! No more scratched shins, burned fingers or near tumbles from the only, but nearly inaccessible, point giving just the right angle. I'm off for Yellowstone and the Grand Canyon, Hollywood and Catalina—and I'm through with business. . . . P.S., Well, I changed my mind at the last minute and am taking the camera, tripod and plenty of film. What's a movie maker going to do, anyway!"

When rain or snow or other acts of God seem to have washed out your best laid schemes for well planned filming, just think of Leon Bardfeld, ACL, and carry on. A member of Vineland, New Jersey's, lodge of Elks, Mr. Bardfeld was requested last summer, by the brothers, to record their participation in B. P. O. E.'s national convention at Atlantic City. Starting at the home grounds, he built up a nice introduction, caught a lot of the fun and familiar faces and seemed all set for the colorful climax of the parade at Atlantic City. But the show had scarcely started when the heavens opened, and pictures, panoply and pretty nearly the parade itself were washed into oblivion. Weeks later, with his films before him, Mr. Bardfeld contemplated morosely the unsatisfied wrath of disappointed brothers. To non movie makers, there was no excuse which would stand up against their eagerness to see some sort of picture. In desperation, Mr. Bardfeld then discovered for himself the old titling trick of "beating your audience to the punch." Starting with the main title, *You're All Wet!*, he cunningly pointed up each failing scene or sequence with a subtitle which made the most of impossible conditions. The result—a humorous picture the brothers never tire of seeing.

Ernest A. Rawlings, ACL, able and indefatigable worker on 9.5mm. film, would like to arrange loan exchanges of such pictures with 9.5mm. movie makers remote from his home city of Montreal. Address your offers or suggestions directly to him, at 3111 St. Antoine Street, Westmount, P. Q., Canada.

Joseph Barnes, who tells, in this number, about the use of 16mm. movie equipment by the Soviet scientists and flyers in the arctic, is present Moscow correspondent of the *New York Herald Tribune*. Before that, he served for years as research secretary of the Institute of Pacific Relations and was the author of many articles in that organization's bulletin. In the judgment of his associate, Charles R. McLendon, ACL, city editor of the *Tribune*, Mr. Barnes is today one of the best informed Americans now writing on Asiatic affairs.

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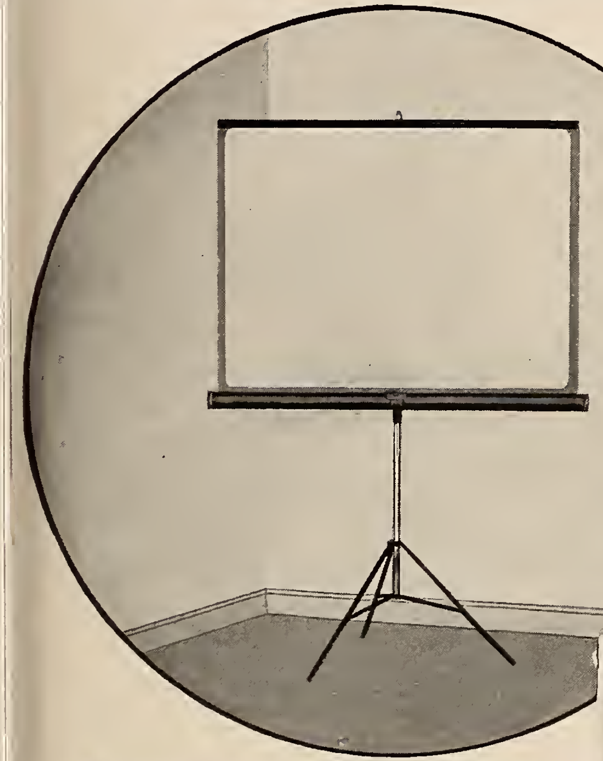

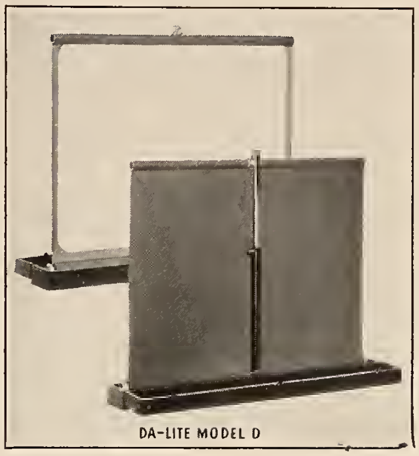

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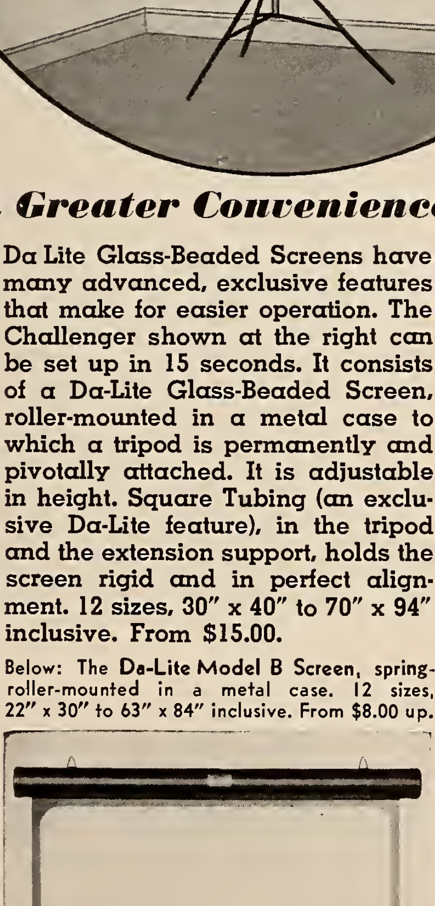

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Address all inquiries to

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

Your own kind

AT THE time of this writing, the annual incoming of entries for Movie Makers selection of the Ten Best Non Theatrical Films of the year has commenced. By the time this appears in print, the ultimate rush will be well under way. Although every picture reviewed by the consultants of the Amateur Cinema League during the course of twelve months is automatically considered for Ten Best rating, many League members and other movie makers send films especially for this annual selection. These arrive chiefly in the first weeks of this month, as October 15 is the last entry day.

The institution, last year, of the Hiram Percy Maxim Memorial Award by the two children of our Founder aroused the emulative imagination of good movie makers everywhere. The financial award is substantial, but not grandiose, and the silvered bronze token is modest; both of these things are in keeping with the character of Mr. Maxim, who abhorred swank but who believed in competing for honors.

The combined opportunities of the Ten Best and the Maxim Memorial Award are in keeping with the essential character of personal movies. It is happily true that individual filming has escaped inflated Hollywood standards and consequent loud tom toms of publicity, on the one hand, and the vulgarization of candid camera filming on the other. Since our avocation descends both from theatrical motion pictures and from still photography, it would have been easy for it to take to itself the bad points of both. Instead, it has fortunately inherited the good points of each of them. This good fortune is not pure chance. It comes rather from the fact that an entirely new amateur group has been built up around personal filming, a group that is not lured by the glamour of Hollywood and that does not make itself a part of a candid camera invasion of the world's privacies.

It cannot too often be said that personal movies are independent. Persons whose logic would make it otherwise or whose wishful thinking would lump our hobby into some other category must face facts, because these facts will not bend to theories. The practitioners of our art cannot be corralled behind the fences of still photography or of what theatrical movie people sometimes call shoestring production.

So, the annual selection of Movie Makers Ten Best Non Theatrical Films calls to a working amateur group that has never been assimilated into any other classifications. This selection is made according to the informal, but careful, judgments of the staff of this magazine, all of whom are familiar with the particular characteristics of personal movies, who are not tied to Hollywood and who do not apply still photographic criteria to a form of expression that has criteria of its own. This selection is modest and its rewards are modest, too. But personal filmers are modest, which makes it unanimous.

If you have done something that you feel is pretty well above the average of your previous best, send it in for consideration. It will meet a lot of competition, but this competition will be from others like your own entry, which are better than somebody else's former best. Your film will feel at home, because it will be screened as an amateur effort among similar amateur achievements.

Victor de Palma from Black Star

Shots of autumn or winter branches against the sky can be given cinematic interest by taking upward angle views. With the camera on a tripod and tilted upward, "pan" through a brief arc to an interesting composition and then hold the camera steady while shooting the rest of the scene. The short panorama serves as an introduction, and, on the screen, it will appear as if the scene had been twisted until an effective composition was found.

Roy W. Winton, ACL

MIND MAKES THE MOVIE

Accessories will not do the work of the "little gray cells"

JASON YOUNG

NOBODY'S ever heard of Whozitsville, but, if there were such a town, it would probably boast of a movie club. And, not unlike other cine groups, the Whozitsville clan would have on its membership rolls bank presidents and shipping room clerks.

Nine times out of ten, the energetic, enthusiastic club member with a limp purse and an inexpensive "eight"—not the collector of costly gadgets—will lead the parade, producing beautiful stuff featuring topnotch exposure, appropriate cine effects and even entertaining continuity.

There is no cut and dried rule for insuring perfect pictures, but those in the know have found that brain work plus the simplest equipment often give unusually interesting movies. On the other hand, costly equipment minus common sense may produce indifferent results.

Every community has its gadget collectors, movie makers so lured by the desire to own something different that the beginner is befuddled into believing that the more accessories one can parade, the better will be the picture quality.

The gadgeteer is not always a gentleman of means. Not infrequently, he is of very moderate circumstances, turning out in his workshop those devices which even money can't buy. He devotes so much of his time and thought to the mechanical end of his hobby that his movies really suffer. Every film he produces is "experimental," to hear him tell it. None ever reaches the finished stage. He doesn't give a hang for continuity ideas, and he would much rather talk about a newly collected bit of cine equipment than bother with movie making techniques.

If only he could devote a part of all his energy to planning a film or working out a good picture theme, he doubtless would be farther ahead. This does not mean, however, that accessories are useless. Many are real money and time savers and rightfully deserve recognition among cine hobbyists. Others are indispensable for certain purposes, but collecting them is not a useful end in itself.

Naturally, the non owner of gadgets envies the gadgeteer, for there is still something enjoyable about owning and fingering new movie equipment. But mere ownership of accessories and elaborate cameras is not a guarantee of good movies.

Newcomers should purchase the best camera and lens they can afford, yet extremely fast lenses are not essential for many film subjects, and thousands of striking color and monochrome reels have been produced with fixed focus cameras. A good camera, a well built projector, a medium yellow filter for monochrome film, a screen, an editing outfit and possibly an exposure meter—these are the essentials for an able beginning. The rest can come later after one has learned movie making fundamentals.

A short time ago, I had the privilege of previewing, judging and criticizing all 8mm. and 16mm. entries in the amateur movie division of a nationwide camera contest conducted by one of the outdoor magazines. The movie section was introduced in the contest to discover how good or bad the average movie making sportsman really was, what type of stuff he was shooting, how he was handling his subjects. All entries combined to form a good cross section of hunting and outdoors filming.

There were a few good films, a few bad ones and considerable average stuff. Yet most of the films in the last category might have been lifted out of mediocrity, not by the use of special equipment nor of unusually expensive effects, but simply by reediting the conglomeration into some sort of continuity which would unfold a "readable" story.

Perhaps beginners may be excused for not cutting their scenes closely at first. So novel is the movie hobby to them that all footage that moves, regardless of exposure, subject or length of scene, is well nigh miraculous. Yet, sooner or later, as results improve, earlier footage should undergo surgical attention on the splicing block, and the bad stuff ought to be eliminated. Some movie makers, who lack the time or who are just plain indifferent, never do get around to edit their past reels. They are far too engrossed in shooting new footage. They fail to advance with their hobby because they will not bring themselves to see how even a slight story treatment will improve their films.

One contest entry covered a northern fishing trip. The subject matter offered excellent possibilities, but camera work and story handling were poorly done. The film opened with several shots of dead fish strung up outdoors and of a dog sniffing a fish. Then there were shots of boats coming in off the lake to confuse the continuity further. Suddenly, the locale changed to another lake, where plenty of footage was devoted to showing fish being lifted into the boat, but there was not one closeup of hooking on a "wobble plug," casting it out or showing the excited angler's face when the fish finally took hold and started cracking the surface. There were a few good scenes of a moose swimming the lake and of a nice porcupine in closeup. There also was a shot of a grouse, which did not fit the picture. The best sequence showed an angler ashore, landing a giant "musky" and returning it to the water.

All in all, the photography wasn't bad. Yet the picture lacked something which might lift it into at least the satisfactory class. It needed a story thread.

Contrast this with another entry. After the introductory title, action began in the living room of an average home, where a man and his wife are discussing where to spend the summer vacation. Finally, the woman points out a magazine article by a popular writer on "musky" fishing—the camera swinging in for the closeup—and the next scene shows an exterior shot of the family car running down the drive and heading for the pictured spot.

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POSITIVE AND NEGATIVE PROCESSING

Careful instructions for those who do this at home

CYRIL PRESGRAVE, ACL

THE majority of movie makers, who use the positive and negative film system, are content to let one of the numerous, well equipped laboratories in the field worry about developing and printing their films. This is as it should be, for home developing and printing do not save money, all things considered; they do not produce better results than can be obtained from the laboratories that specialize in the work; they add several more steps to the movie maker's course of activities, any one of which, if carelessly done, may ruin the film. This latter consideration is a very important one, since often the positive and negative system is elected because a number of prints are required, as in industrial and publicity work, and this would imply that the original negative was a valuable film, deserving the most careful treatment.

Why, then, do some of us maintain a home laboratory?

First, because we like the work. It is as interesting to us as movie making itself. There is a great satisfaction in doing a good job of developing and printing, and this adds much to our hobby.

Second, it permits us to take full advantage of the flexibility of the negative and positive system, which makes possible trick printing with a wide range of cinematic effects, editing on negative, double system sound recording and special processing, such as control of contrast.

There is yet another factor in favor of home developing: the amateur, who processes a few rolls of film, will have a clearer idea than before of the technical operations involved in movie making. He will not be so ready to "blame it on the laboratory" after he has attempted to save a few poorly exposed scenes, and he will realize that a good exposure meter is an important accessory.

The actual operations of positive and negative processing are simple. There is no mystery about them; the negative image is developed, fixed, washed and dried and it is then printed. The print is developed, fixed, washed and dried, and the job is done.

Simple as it sounds, however, a great amount of thought, time practice and care is required to process a reel with results comparable to the product of a good laboratory. Yet, unless the amateur is willing to strive to achieve this, he would be well advised to leave home processing alone.

Several types of equipment for developing negative cine film are on the market, and they also may be built at home. Drums, deep tank racks, shallow tank racks, spiral reels or reels with aprons, all are satisfactory for handling the film, provided the movie maker will study the type he has chosen, so that he may get the best results in using it. Unless the laboratory work is confined to making direct positive titles, some type of printer is necessary. Excellent printers may be purchased, and the mechanically minded amateur can make one from a projector or camera mechanism.

It is highly important that some type of enclosed drying drum be used, for it is necessary to prevent any dust from reaching the film while it is drying. Otherwise the film may be ruined. Therefore, it is real economy to build a properly designed drying chamber within which the drying drum can be rotated. This chamber should contain a blower with sufficient capacity to develop air pressure inside the chamber, so that any dust in the air of the room will be forced away from the chamber door when that is opened. An old vacuum cleaner blower, properly installed, will serve the purpose. The intake of the blower, of course, must be provided with some sort of dust filter. By means of simple heater coils, the circulating air may be heated to dry the film more quickly.

Assuming that the necessary developing rack, tanks and drying drum, of small or large capacity, are at hand, one is ready for the first attempt at home developing. It is best to begin with a roll of ordinary positive film, which has been exposed in the camera as if it were a negative. This film is inexpensive, and it may be handled in the fairly bright illumination of an orange safelight. This positive film is very slow, of course, and it should be given at least four times the exposure that would be used for regular panchromatic film. But, since panchromatic negative must be handled in complete darkness, it is obviously a good idea to gain experience in loading the rack with this inexpensive film, which can be handled in the illumination of the orange safelight. In later work, it will be necessary to load the developing rack by the sense of touch alone, but it is not difficult to do this after some practice.

Follow the film manufacturer's formulae in compounding developing and fixing solutions. They have been prepared to give the best results, and some of them may be purchased in powder or in concentrated solution form, ready for use with the addition of the proper amount of distilled water. Only after considerable experience should one try variant formulae.

It is best to have four tanks. The first will contain the developing solution, which should be fresh for each batch of film; the second, an acetic acid "stop" bath, composed of about 10 c.c. of glacial acetic acid to the liter of water; the third, the fixing bath; the fourth, the washing tank.

The acid "stop" bath is not indispensable, since a plain water rinse may be substituted for it, but its use does prolong the life of the fixing bath and it speeds up the fixing operation.

The fixing bath should be of the acid hardening type. If more than five minutes are needed to clear the film, a fresh solution should be provided.

Just before beginning the process of developing, take the temperature of all of the solutions, for it is important that these be as specified in the formulae. The temperature of any solution may be raised or lowered to meet the requirement, by filling an enameled kitchen saucepan either with ice water or with hot water, as required, immersing the pan in the solution and gently moving it around until the thermometer gives the right reading. It is necessary that the contents of all four tanks have the same temperature.

The rack must be immersed slowly in the developing solution, to prevent the formation of air bubbles. (To aid in avoiding air bubbles, some home laboratory workers dip the loaded rack in water for a few seconds before putting it in the developer.) At two minute intervals, the rack should be raised entirely out of the developer and should be replaced immediately. At the end of the time specified for development in the film manufacturer's formula, the loaded rack should be placed in the acid "stop" bath for about half a minute. It is then transferred to the fixing bath, where fixing should be completed in about twenty minutes.

Next, the film must be washed thoroughly. Continuously changing water is best for the purpose, and, if it is available, the film can be washed clean of "hypo" in about half an hour. If the tank is not equipped for running water, the film can be washed by using six changes of fresh water and allowing the rack to remain in the water for five minutes after each change.

After washing, the wet film

[Continued on page 502]

Philip D. Gendreau

You can depict a season in film by showing its fruits

THE MONTH OF PLENTY

Meerkamper from Monkemeyer

F. R. CRAWLEY, ACL

OCTOBER! That mellow season of the year when summer greens give way to autumn golds and reds, when orchards bend with rosy ripeness and when orange pumpkins roll from earthy beds to don the flickering grins of jovial Jack o' lanterns. Red apples are bobbing, amber cider is sparkling and creamy taffy is being twisted in the buttery fingers of laughing tots, while in the shadow lurks a black and sinister one eyed monster with three legs. Your task, Mr. Filmer, is to see that its eye looks on from far and near. from high and low, and always with a steady gaze.

Plenty of filming opportunities? Yes! But therefore plenty of opportunity for wasted footage. Shaky panoramas of blue hazed hills, thin and sickly overexposure, dark blue, somber underexposure, maybe nothing but long shots, perhaps fuzzy, out of focus closeups, all are possible.

"Hold the camera steady," "panoram only when necessary and very slowly," "read the exposure instructions packed with each roll of Kodachrome," "take plenty of closeups," "focus before shooting"—these calls to competence have been sounded again and again by MOVIE MAKERS and by the camera and film manufacturers.

Why not now try to make a special film, as carefully as possible, a picture that observes every rule of the game? Plan a reel worthy of the season!

Various themes for continuity come to mind: *Leafy Finery*, a study of the autumn foliage of various trees, shrubs or vines; *Water in October*, made up of brooks, ponds, rivers and lakes, set in brilliant hues and ending with the splashing and plunging of the Hallowe'en apple tub; *By its Fruits*—, showing the harvest of this season. These three alone should suggest to the imaginative filmer a wealth of ideas and a variety of treatments. Let us see how the last mentioned subject might be developed into a movie.

Regardless of season, any film recording the beauties and bounties of nature can present much more of reality in natural color than in monochrome. Budget permitting, it is desirable, then, that color be used throughout one autumn reel, and the following suggestions are submitted with this idea in mind. although a monochrome film could be based upon the continuity outlined.

Flat lighting, as a general rule, gives better results in color work. Get back to the early still work maxim, "the sun at your back," and the colors themselves will give you all of the contrast necessary. Remember, too, that exposure is the main factor governing color rendition. Read the instructions enclosed with your roll of Kodachrome, but, better still, dig up some of the back numbers of MOVIE MAKERS dealing with this subject. The May, 1938, number contains an excellent article on filming in this medium.

The main title, *By its Fruits*—, will have aroused the curiosity of your audience. The practice of placing a question on their lips is a good principle to adopt and one which will result at once in a temporary interest on their part. A good film will hold this interest by answering all of the questions raised. A long shot showing a certain activity, followed by closeups giving explanatory details not included in the first scene, raises, and answers, the question, "What are they doing?"

The main title could fade or dissolve into a large closeup of a hand slipping a rosy apple

[Continued on page 507]

October has charm for the cameraman who hunts beauty

DISASTERS TO ORDER

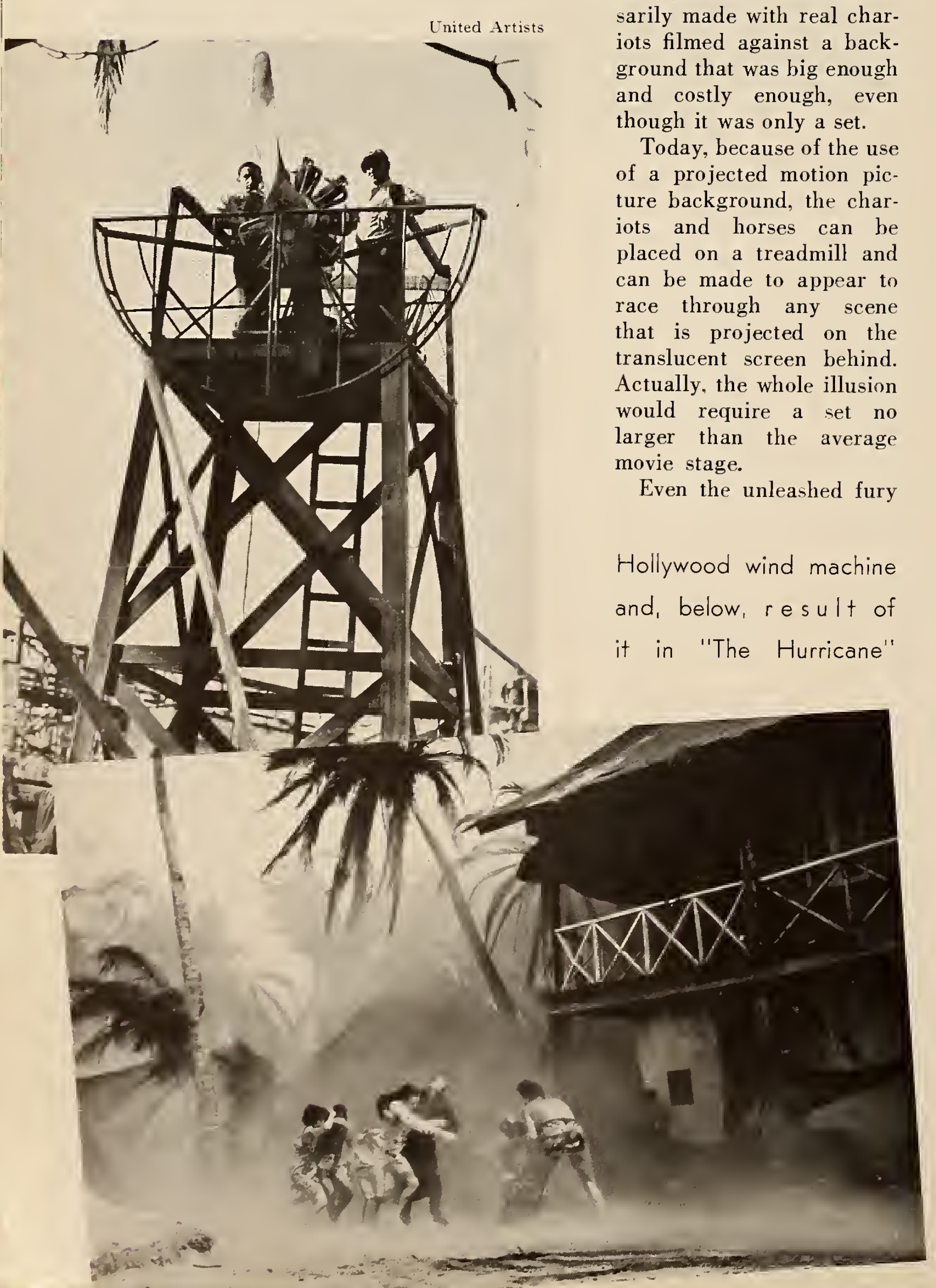
How Hollywood makes them realistic though economical

EARL THEISEN

THE movie technician is a better showman than nature herself, for, when he creates a hurricane or destroys a city by fire or earthquake, he has dramatic values and the camera in mind. Nature is not concerned with the photographic aspect of her best shows, nor does she follow a production schedule. The movie screen would have to forego great spectacles of motion—storms, typhoons, earthquakes and fires—were it not for the modern expert of cine illusion.

A few years ago, screen spectacles were largely limited to huge sets and elaborate costumes. For such historic films as *Intolerance* and *Ben Hur*, acres of sets were constructed to give the cameraman elbow room in getting his shots and to bring grandeur to the screen. The background of the spectacle, no matter how immense, was static. Big pageants had to be contrived by filming the real thing in actual scale. A shot of racing chariots was necessarily made with real chariots filmed against a background that was big enough and costly enough, even though it was only a set.

Today, because of the use of a projected motion picture background, the chariots and horses can be placed on a treadmill and can be made to appear to race through any scene that is projected on the translucent screen behind. Actually, the whole illusion would require a set no larger than the average movie stage.



United Artists

Hollywood wind machine and, below, result of it in "The Hurricane"

Even the unleashed fury of a tropical hurricane has been produced on a sound stage. It was contrived by Jim Basevi, one of the foremost artists of illusion in Hollywood, and the vast movie audiences who saw the film, *The Hurricane*, would find it difficult to believe that the spectacle was produced in small sections and that it could be turned off and on at will.

But it was not so simple as it sounds, for all of the science of the "effects" men, under the guidance of Jim Basevi, was required to create and time the whole procedure. The wind and mountains of water had to be under control so that each setting would be destroyed with scientific precision and at the right instant. A wall crashing prematurely in the giant wind, or a mountainous wave inundating the set at the wrong time, would have meant thousands of dollars in reconstructing the effect.

The actors played their rôles in tanks. Huge wind machines, powered with twelve cylinder engines, whipped spray from the water, while streams from fire hoses carried property debris that would not injure the struggling actors. Clouds of sulphur smoke filled the air so that the camera could picture the violence of the wind.

The huge waves that made the effect of the hurricane so convincing were achieved in two ways. The work of the wind machines was amplified by large rollers that agitated the water, and the combination produced heavy seas that surged over the island. The great, destructive mountains of water, that came as the hurricane reached its height, were produced by catapulting water down sixty five foot, inclined spillways. Tanks were placed on towers above the set, and the water was released, when required, through spillway gates, by which the manager of the effects could control both the amount of water and the exact instant at which the wave was to be created. About 2,000 gallons of water were released for each great sea that apparently engulfed the island. In the meanwhile, cross waves breaking at different angles gave the effect of greater confusion.

Bert Glennon, who photographed *The Hurricane*, increased the emotional suspense and the dramatic quality of the storm by various cinematic subterfuges. The great towering waves that seemingly broke over the actors actually fell between them and the camera. The waves that did strike the actors were smaller, but they, too, were made to seem as if they were enormous masses of water by the use of low, upward angles.

The illusion achieved by the association of ideas in the minds of the audience was also used effectively. A shot of a great wave filling a closeup would be followed by a "flash" insert of the actors running and struggling in the storm, and, as a result, the audience would associate the two scenes, and it would seem that the wave struck the players, although, actually, it did not.

The most effective stunt was filling the scene with water spray so that, at times, almost the entire action was curtained from the audience. This, in many cases, was more breath taking than showing what was happening. When the audience sees a particular situation developing, and finds that the climax is blotted out by some appropriate device (in this case, the hurricane driven spray), imagination fills the gap more successfully than a detailed picture. In *The Hurricane*, a shriek or a cry from behind the blinding spray would be added to make the drama more intense.

As a result of clever manipulation of this type, in the se-

Twentieth Century-Fox

Flames of "In Old Chicago" could be turned off at will

quence in which Jon Hall fights his way to Mary Astor's side, at the height of the storm, he is apparently engulfed eight times by mountains of water, but, in reality, comparatively little struck him. It was all done by the magic of the cinema. but it cost, in round numbers, about $400,000—$150,000 to build the set and $250,000 to produce a hurricane to destroy it.

Another great spectacle, of a different kind, that met success at the box office, was the destruction of the city in *In Old Chicago.* Chief responsibility of recreating this historic fire rested on Lou Witte, in charge of the special effects department at Twentieth-Century Fox. Although some of the fire scenes were filmed in full sized settings, several acres of miniatures of sections of the city were constructed. An average man walking down the streets of this Lilliputian city would stand head and shoulders above the building tops.

Constructing miniatures was not enough. A fire that would burn with all of the fury and destructiveness required for a cinematic spectacle had to be staged, and, to get a suitable final result, it was necessary to burn the same buildings for rehearsals as well as for final shots. Then, in the case of some scenes, another holocaust was required for retakes. So the buildings were lined with steel and asbestos, and a network of pipe lines was laid in the toy like city. Pumping machinery forced an oil, consisting chiefly of kerosene, into fine jets, that could be ignited at the director's signal. Old Chicago burned on order, with a kerosene consumption of about 350 gallons daily.

Flashing bursts of flame were made by igniting quantities of lycopodium through remote control. This is a chemical used in some fireworks, and it gives an explosive flash that photographs well.

When the cameras were trained on any particular section of the buildings, the flames in that part of the model were controlled by valves, to give the desired dramatic effect. By this arrangement, flames bursting from windows or spreading to new areas could be created in practically any size or shape, and then, as soon as the desired film footage was obtained, the fire was turned off. The whole procedure was under complete control at all times.

Low hanging smoke of the dense black variety was produced by a heavy crude oil, while a lighter, billowy smoke was made with chemicals, consisting chiefly of sulphur compounds.

To create the illusion that the city was being burned down around the actors, the scenes, taken of the burning miniatures, were interspersed between near shots of the actors. Of course, these near shots were filmed in a flurry of artificial smoke driven by wind machines.

Few scenes, however, showed actors and flames at the same time. Because of the risk involved, it was advisable to handle the majority of the fire sequences by intercutting shots of flames with shots of actors or by using the miniature set. Some few shots were done by rear projection. In these, the players enacted their rôles in front of a movie screen, on which were projected scenes of the fire. But, even though every precaution was taken, a photographer was injured, a camera destroyed and other minor accidents occurred.

It was not all make believe. Some scenes were filmed with actual fires and actual destruction in the background. "Stunt" men dived through flames; the Los Angeles fire department stood by while actors waded around in the mud, playing the rôles of Nineteenth Century firemen trying to control the flames with the steam fire engines of the period.

Nothing is impossible to the special effects men, and to them goes the credit for turning movie grandeur from monstrous static sets of former days to the modern spectacle of motion. Thanks to them, today's theatrical movie can depict any scale of action desired.

"Marie Antoinette" is a spectacle of motion and costume

Metro-Goldwyn-Mayer

THE TRICKS TIME PLAYS

In movie making, you must watch what happens next

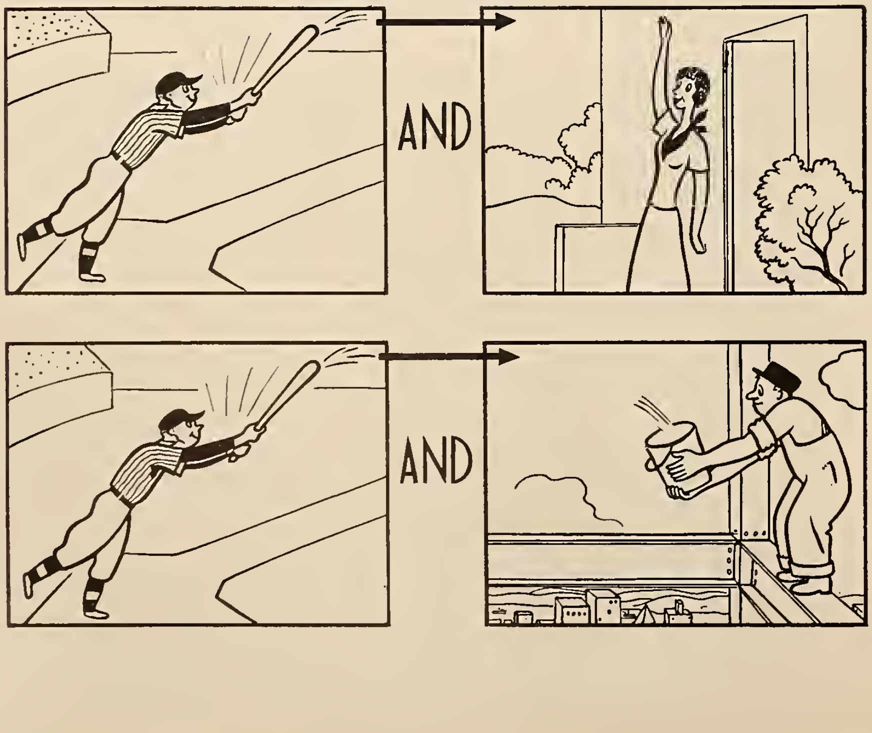
PAUL D. HUGON

THE movie maker who first came to this art with considerable experience of still pictures often is surprised to discover that he is not benefited thereby quite so much as he expected. True, he knows focus, exposure, lighting, steadiness, but all of these technical gains are largely wasted if he overlooks the major difference in technique, which arises from the introduction of the *time* element.

A movie is a continuous ribbon projected in a definite time. Not only does the subject *move* in advance of shooting, but the scenes themselves are necessarily presented in *sequence*, further modifying the meaning of the action that took place within the scene. Those are the two elements of what is known as "continuity."

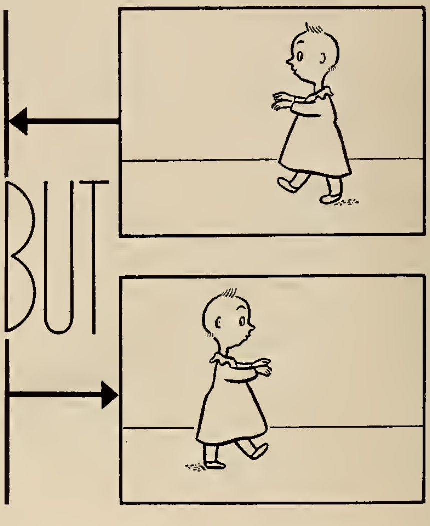
It is one thing to pose a person at one particular angle, so as to show the face to advantage, and then to snap the shutter. It is quite another thing to prepare the scene so that the lighting still will be correct when the subject moves about, and so that the action will be interesting and clearly understood by the spectator. Next to frozen or lifeless subjects, nothing is so distressing on the screen as incomplete or unexplained action. We do not like a gesture interrupted in mid air. If the subject looks to one side, or waves to a friend not in the scene, we want to see what is attracting his attention. If he waves, we want to know to whom he is waving. This is done, for example, by inserting, right in the middle of the gesture (when the arm or hand comes to rest), a closeup of the person to whom he is waving. Thus, we see the second person responding suitably. Or, if the subject is pointing at an object, the inserted shot would show the object. So, inevitably, one scene becomes two; the dead snapshot becomes a living sequence.

One shot follows another and a sequence of ideas results

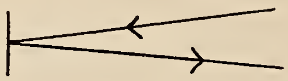


There we have the simple basis of continuity. The action (waving, looking, pointing) indicated a *direction*. It turned our thought in that direction. It was like an arrow, pointing—to what? We are unsatisfied unless we, too, have a chance to travel in that direction and to see what the subject sees. That is why continuity has to be planned, however simply. If we leave it to chance, some unexplained action will annoy the spectator, like a street sign which mischievous boys have turned toward the sky.

Most surprising to the beginner, however, is the unexpected effect of an unplanned sequence formed by the transition from one scene to the next. We may take two shots at a week's or a month's interval. In the meantime, we have forgotten almost all of the details of the previous action, but, when they are projected, they happen to form a perfect continuity, which may be felicitous or ridiculous, depending on pure chance. We are all familiar with such sequencing on theatre marquees, sometimes bitterly regretted by the theatre owner: *She Married Her Boss—What Fools Men Be!*

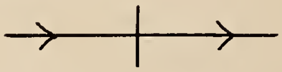


Let us take the simplest possible example. One Sunday, Mr. Filmer makes a shot of his baby toddling in front of the camera from right to left, making a complete exit. The following Sunday, he retakes the shot, as he believes. By this time, he has forgotten just how the first scene went; so the baby enters left and exits right. Either of these shots by itself would be a satisfactory picture, but, when they are projected in sequence, the two scenes become one, and the audience exclaims, "Coming right back, eh?" The continuity appears intentional. In this case, it does not matter much; in other cases, it would have mattered a great deal. Here is a diagram of what happened in the spectators' minds as a result of this unplanned sequence:



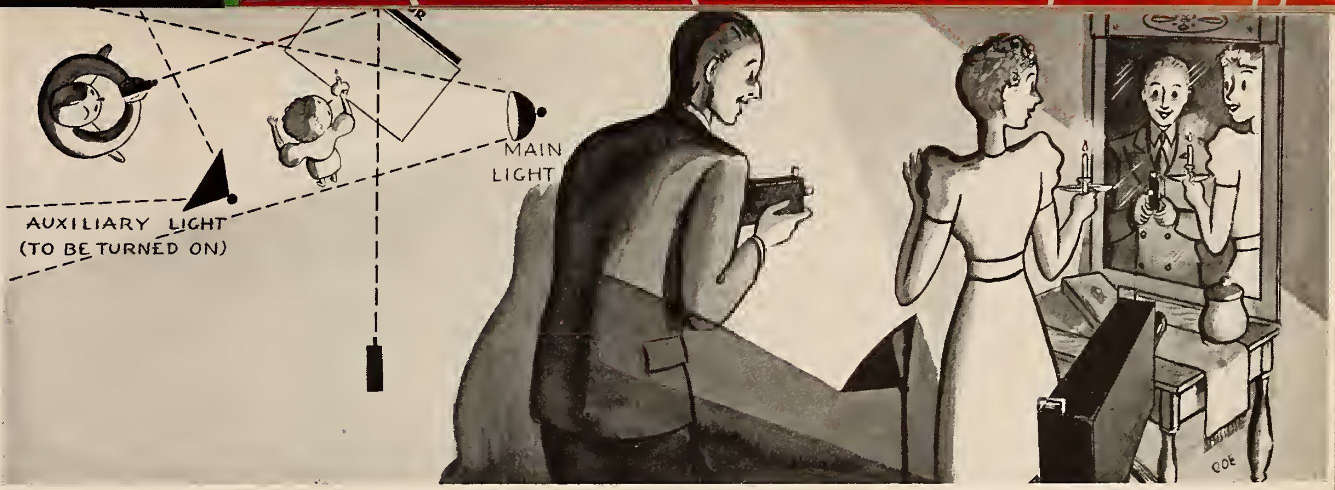
The change of direction was formed by the mere fact of transition (indicated by a vertical line) from one scene to the next. It corresponds exactly to the grammatical use of the word *but;* for example, "The child first intended going to the left, *but* came right back."

If the action in scene two *continues* that in scene one, we have an *and* sequence, like this:

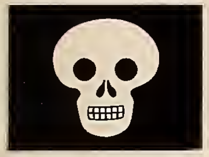


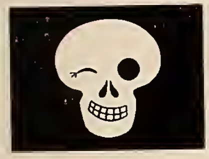
For example, a movie maker goes to the ball park to film; there he ends his series of scenes with a shot of a magnificent fly.

[Continued on page 516]


MAIN LIGHT
AUXILIARY LIGHT (TO BE TURNED ON)

Setup for filming prophetic vision of mate in mirror





HALLOWE'EN'S GAY GHOSTS

Create them in film and let them cut their capers

RUSSELL C. HOLSLAG, ACL

WHEN October rolls around, we think of Hallowe'en and its attendant gaieties. Somehow, the cool, cloudy nights, carrying a hint of autumn's coming chill, lend a verity to the ancient traditions of All Hallows' Eve. There are merry games, warmth and jollity within and scudding clouds, whirling leaves and hobgoblins without. Yet, there is a cheery spirit over all and, if a white sheeted ghost should, perchance, look in at the window, it is possible that it would find a movie camera waiting to record its mops and mows on supersensitive film.

For Hallowe'en is a festival peculiarly adapted to cinematic transcription. Not only does its whole hearted merrymaking offer lively material for this purpose, but its uncanny aspects, too, give the movie maker grand possibilities for using his whole bag of tricks. In short, a film on this subject, whether simple or ambitious, offers fine cinematic material.

What are some of the interesting interpretations we can bring to a film of this kind, in the way of new ideas or special camera effects? Of course, we don't want to work too hard at it, but we are willing to go to the trouble of a little extra preparation, just for the anticipation of the pleasure we shall get out of it when it is done.

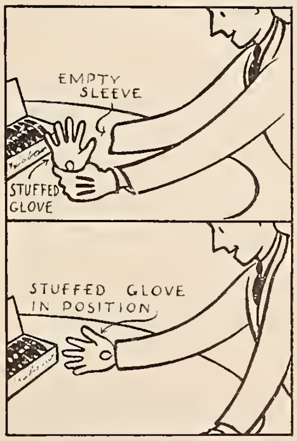
For the introductory sequence to the Hallowe'en party, why not prepare a scene or two which will establish the idea of the mystery and fun that are to follow? You can get your guests to cooperate in this, as indeed they should throughout the entire film. For instance, here is a shadowy house, surrounded by dark trees and a sullen, lowering sky. A red filter and panchromatic film will gain this effect for you. A dark, mysterious figure slinks around the corner of the house and approaches the front door. Then we switch to a medium shot, showing the same figure slipping something under the door; having done this, he vanishes incontinently. (Stop the camera, let the figure step out of the scene and start again.) A slight pause—the door opens, and the owner looks out in a puzzled fashion. Suddenly, he notices the note lying on the threshold. He stoops and picks it up, and we are shown a closeup of its text. This closeup (made in our titling frame) is really the main title of the film and is an invitation to such and such a Hallowe'en party, with emphasis on the time and place. At the bottom of the note is drawn a skull, which would be very fearsome did not the skull suddenly wink at the audience. This can be done by the simplest form of cutout animation, only two drawings of the skull being used. The drawings of the skull on this page can be cut out and pasted on your title card to produce this effect. First, paste the drawing of the unwinking skull in the desired position and film about half the footage of the title; then substitute the winking skull, pasting it in exactly the same place as that of the first drawing. Film two frames, replace the first drawing and expose four or five frames. Repeat this latter operation as long as you wish the effect to continue. Use rubber cement to paste the drawings in position, and remove and replace them carefully.

The introductory treatment, too, may be varied according to the pains we wish to take. A ghostly hand (double exposed) may ring the doorbell, or the knocker on the door may be made to rap of its own volition. This is done through the agency of a black silk thread, manipulated from outside the camera field.

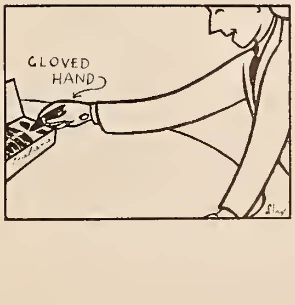
Next, we are ready for the party itself. When the guests arrive, each may be greeted by the host in some amusing and typically Hallowe'en fashion. Of course, we are careful to choose what is best adapted to filming. If costumes are to be worn, there will be especially good opportunities in this direction. Most of the guests will arrive in ordinary dress, but their various natural reactions on first beholding the host, brilliantly arrayed as Mephistopheles, or other seasonal character, can well be caught by the camera. Lights and camera, set up at strategic points just inside the doorway, will record the expression of each guest as he enters, and, while it may not be the acme of hospitality to surprise each visitor with a blaze of light and clicking

[Continued on page 514]

Fig. 1



Stop camera and substitute



Cornelia Weston

The short, planned sequence is key to good family studies

GIVE THE FAMILY A CHANCE

It will do its best if you will plan in advance

FRANK E. GUNNELL, ACL

DONALD—the family pride and joy—is now six years old. He was less than six months old when he first entered our family movies as a regular member of the cast.

Needless to say, he has long since become the star of our family productions and a chief source of human interest in our many travel films. Parental pride naturally leads us to claim that this is because of Donald's unique acting ability, his marvelous personality and his good looks—as of course it is—but we must also admit that it is due to his ability to act as *any* child might act in the situation in which he has found himself.

In other words, the key to interesting films, particularly those involving the children or the family, lies in creating situations that are bound to produce natural reactions among your characters and, hence, pleasant reactions from your audiences.

If you will think back and review mentally some of the many family movies that your friends and acquaintances have made (present company excepted of course!), you will realize the value—even the absolute necessity—of creating situations in which your characters may act naturally. How often we have seen pictures in which various members of a family self consciously grin or smirk into the camera, wave brightly at the cameraman or perform some silly action that seemed passably funny at the time, but which is disliked increasingly each time the film is shown! And how often we have seen those seemingly unending shots of the baby in his crib or tub, for which the photographer used a hundred feet of film, shooting from a dozen different angles, while the baby just stared at the camera and wondered what it was all about! It is because of pictures like these, and most of us have them, that we arrive at the need of planning film situations.

The basis of every planned situation for your family actors is essentially the same, whether you are filming sequences for family record purposes, as a bit of human interest in a travel reel or as part of a photoplay. In other words, it is the *short, planned sequence* that is the key to successful films in which the family plays a part. The *idea* is the thing!

Sometimes, the idea for a sequence may be found by looking over the filming location carefully and using some local condition to create the situation for the movie. For example, while visiting a relative's farm one December, we noticed that the doorway to the large hen house had an unusually high door sill. The film sequence which grew out of that fact, and which is part of a larger farm picture, goes like this:

On a winter visit to the farm, Donald, aged two, wades through the snow [Continued on page 501]

16mm. scenes by Frank E. Gunnell, ACL

Family shots from the author's summer vacation pictures

FILMING THE CHASE

TOM D. PARK, ACL

WHEN leaves begin to fall and frost silvers the mornings, hunters everywhere feel the ancient urge of the chase. For many, the annual deer hunt is the outstanding event of the four seasons; its delights of rare companionship and hardy adventure are treasured in retrospect throughout the years, and these pleasant memories may be enhanced a thousandfold by clear cut movies of the hunt.

Indeed, the movie camera lends new and greater significance to the annual outing, for no lifeless trophy, however fine, compares in beauty with a good movie of the magnificent animal in his native haunts, and no memories thrill us as do pictures of stirring action.

The hunting picture may begin with the hunters' arrival at their camp site. As the outfit is unloaded, as tents are erected and bed rolls spread, keep your camera busy—and intersperse your long shots with medium views and closeups. Be alert for amusing incidents; somebody may flounder beneath the enveloping folds of a half erected tent or stumble into a carelessly placed pail of water. Shoot plenty of footage of the operations involved in making camp but, when editing time comes, cut mercilessly to preserve a rapid pace.

This caution applies to all camp scenes, for when overlong they inevitably become monotonous. Spice your camp pictures with amusing, unposed and unconventional telephoto shots of your unsuspecting friends. Thus you may catch one camp fellow tenderly bathing his blistered feet, or you may be able to film the cook's antics when he drops a hot skillet into the fire. Such shots will enliven your picture with laughs.

However interesting and necessary the camp scenes, they must be supplemented by good action pictures made in the field, and equipment for this work should, for portability, be held to a minimum. Freedom of action for quick work in difficult positions demands that the camera be hand held. So your outfit may be reduced to the camera and lenses, filters, extra film and exposure meter.

Notwithstanding its bulk, a camera with lens turret, multiple speeds and long running motor is desirable. In addition to the one inch lens, carry a three or four inch telephoto on the camera and, when using the telephoto, run the camera at a twenty four frame speed. This speed will, in addition to minimizing camera unsteadiness, produce more footage of rapidly moving game. Use 2x yellow filters on both lenses in bright, open country, but leave them off when hunting in forests or under dull skies.

Regular panchromatic film will produce excellent results, even under fairly adverse conditions; but, if you hunt where bad light is prevalent, use supersensitive. Whatever the film, have plenty of it constantly at hand. Carry at least two fresh rolls for a day's hunt.

While you cannot, of course, use your exposure meter on spur of the moment action shots, reliable exposure data may be obtained by taking frequent meter readings of average subjects, such as khaki clothing, light suède jackets, or even light brown rocks, both in direct light and shadow.

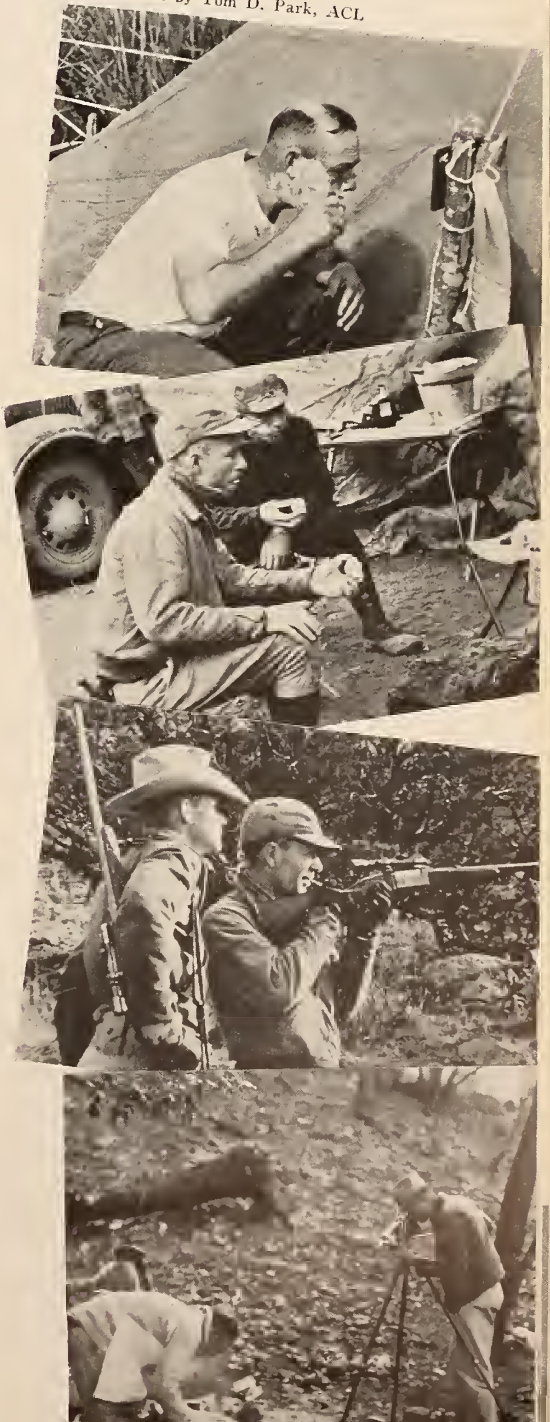
To avoid missing a great opportunity, bear in mind that fleeing game demands instant action. Be alert and ready. Keep a constant check on lens settings and footage meter. Use the last twenty feet of film in the camera for scenery, or for pictures of your hunter, so that there will be no danger of running short of film in the camera when prize game shots occur. Keep the camera tightly wound and grind away as long as game is in sight; do not save film at the possible expense of a fine picture. And when you use filters, or an increased camera speed, remember to open your lens diaphragm in compensation.

With your equipment carefully checked and ready for action, fasten yourself upon the most experienced hunter in your party and follow him like a shadow until he takes his buck. And remember that he is hunting the craftiest of game, that your presence will, at best, be of no assistance to him. Move silently; do not talk; and never, under any circumstances, get ahead of the gun. Try to anticipate, from your own hunting experience, the probable action of hunter and game. Keep your telephoto lens in taking position and set the camera speed at twenty four frames.

You and your gunner may tramp many a mile together before the big opportunity arrives; yet these miles need not be fruitless. Hunting silently, you will find opportunities to film a variety of birds and small animals. Does and fawns are generally much easier to approach than bucks; they are a part of your hunting experience, and your picture needs them. Then, there are occasional shots to be made of your companion as he hunts, or rests, pipe aglow, upon a [Continued on page 505]

Keep equipment down to a minimum but be ever ready

16mm. scenes by Tom D. Park, ACL



Frame enlargements from hunting reels filmed by author

Bristol (Conn.) Cinema Club shooting drama, "Anything Can Happen"

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Kansas City group Taking the name, Heart of America Movie Club, more than forty enthusiastic cameramen of Kansas City, Mo., have been banded together since late in the last club season. Officers elected for the first year include C. P. Wilser, ACL, president; R. A. Rowland, treasurer; P. B. DeJarnatt, secretary; H. B. Hutchins, program chairman. Meetings have been in the city's LaSalle Hotel, on first and third Mondays of each month. Late club activities have included a dinner and dance, an unedited film contest, for lengths under fifty feet, and a vacation films contest, soon to be concluded.

Eights in Manhattan Members' films were the order of the evening at a late summer meeting of the New York 8mm. Motion Picture Club, according to secretary Charles Ferrie, jr. On the program were *Prospect Park and Zoo*, by William P. Brandegee, ACL; *Great Roaring Waters of Niagara*, by Joseph F. Hollywood, ACL; *Around New York*, by Vincent McGarrett, ACL; *RCA Building*, by Walter Mills; *Young Ducks* and *The Corn Planter*, by Mr. Ferrie. This 8mm. group has announced its interest in arranging loan exchanges of films with other clubs working in that width and invites offers in care of the League's Club Department.

Doings in Davenport Forty two comprised the latest membership count of the Tri-City Cinema Club, strong new group organized during the summer in Davenport, Iowa. At the second meeting, attended by more than eighty members and guests and held in the auditorium of the Peoples' Light Company, the club was entertained by two full length travel films in color, produced by Dr. James Dunn.

Help for Hamilton Movie makers in the community of Hamilton, Ohio, will be served during the coming season by the activities of the Hamilton Movie Club, recently formed group which goes into intensive work starting this month. First officers are Darrell E. Wilson, ACL, president; Andrew F. Bruck, ACL, vicepresident; Floyd A. Diehl, secretary treasurer. The club already has in preparation two contests for the coming year. The first, featuring color films, will conclude on December 31; the second, planned for monochrome films, will end on June 1. New film and specially designed award leaders are featured as the prizes.

Life savers Production has been completed and the premier presentation should be imminent for *It Happened One Summer Afternoon*, propaganda picture on life saving, in story form, produced by the Wekearnyan Cinema Club, service group of Western Electric's Kearny, N. J., plant. Active on the technical staff were William A. de Mars, ACL, Walter Boerner and Karl D. Swartzel, jr., ACL. Accuracy of detail in all phases of life saving instruction was assured by the coaching of Frank B. Fielding, head of such instruction in the Wekearnyan Evening School, and by the aid of Gordon H. Chalmers, member of the 1932 Olympic Swimming Team, and Elmer E. Stasse, former New England diving champion, both of whom were in the cast. Other cooperating players were Helen Skern and Walter Boerner, jr.

Film story *Blonde Interlude* is the intriguing new title given to *The Hero*, a stock scenario from the ACL, which recently was produced for the cameras of the Amateur Movie Society of Milwaukee. Howard M. Steller, ACL, Manfred C. Galby and Dr. E. H. Tashkin prepared the revised scenario, while Selma Preuss and Viola Bremer were in charge of detailed continuity. Direction and photography were handled by the scenarists, assisted by Carl Hirth, Jack Klein, Harold Last and Leonard Heinrichs. Editing and titling were assigned to Richard E. Krug, ACL, Parmelia Mills, Dr. Tashkin and Mr. Mills, with Harry Tashkin assisting on properties. Among the cast were Mrs. Erma Neidermeyer, Mrs. Ann Heinrichs, Lawrence Ruth, Harry Franklin, Aloys Reidel and the Messrs. Klein, Last, Tashkin and Heinrichs. Members of this Milwaukee club also held an outing during the summer, meeting for the day at the Cedar Lake cottage of Mr. Steller.

Contest in Jersey For the third successive year, the Cinema Club of the Oranges, in New Jersey, will be joint sponsor with the *Newark Sunday Call* and Newsreel Theatres, Inc., of a State wide contest for amateur films. This year, however, because of the added feature of theatrical presentation for the winning films at Newark's Newsreel Theatre, entries have, of necessity, been limited to 16mm. stock, black and white or color. On the board of judges, which will make a preliminary selection of the three best films in the contest, are Franklin Conklin, of the *Sunday Call;* Major A. G. Rudd and W. French Githens, of Newsreel Theatres; Arthur G. Balcomb, director of visual education, Newark Public Schools; Arthur L. Gale, ACL, editor of MOVIE MAKERS. Following

[Continued on page 509]

RECORDING FOOTBALL PLAYS

HARRY O. ELLINGER

OVER a decade ago, football coaches in the United States began to use the motion picture as an aid to analyze, and thus to improve, the games of their respective teams.

No doubt 35mm. film was first used. By whom and just when we cannot say, but we do know that, in the East, the Army was probably the first to place a great deal of importance on the analytical value of the motion picture in football coaching.

With the advent of 16mm. equipment and film, many other colleges and universities followed suit, and, today, we believe that it is safe to say that every coaching staff of a leading college or university uses motion pictures to some extent. We have 16mm. films over ten years old, in the Dartmouth football film library, and we know that coaches before us also realized the value of authentic records of games played.

The usefulness of a football coaching movie, of course, depends entirely upon the quality of the finished film. It must be clear and sharp; it must be taken at a speed slow enough and from positions good enough to enable one to follow each play on the screen from beginning to end, without losing a detail. In order to produce these results, fine equipment must be used and utmost attention must be given to each part of the game. A thorough knowledge of the use of equipment and the ability to exercise such knowledge are the qualifications necessary for the operator.

To obtain the required thousands of feet of film in rain or shine, the operator must have reliable and sturdy equipment, and he must be prepared for any emergencies that weather can contrive, as well as for the unusual or awkward positions from which he will be compelled to work.

The camera used depends mainly upon the ability of the operator to choose one of many that will best suit his own needs. Elaborate cameras are not necessary, but, since continuity of each play is of paramount importance, it is decidedly advisable to have a camera with a turret head, which makes it possible to change rapidly from one lens to another. At Dartmouth we use a pair of multiple speed, turret head cameras, each with batteries of two, three and four inch telephoto lenses, which will be described later. Both cameras are mounted on tripods that can be anchored by stage screws and chains to the surface on which we work, usually the roof of the press box. The slack in the chains is taken up by turnbuckles which make our tripods perfectly rigid.

We always have two completely equipped cameras on hand because, regardless of fine construction and workmanship in any one machine, it is still a single unit, and accidents may happen. One cannot postpone filming, for the game goes on, and so we make a point of being prepared for any emergency.

The lens equipment we have found most satisfactory consists of two, two inch *f*/3.5 lenses, two, three inch *f*/1.9 and *f*/2 lenses and two, four inch *f*/4 lenses, all of which are in focusing mounts. These objectives have provided us with enough flexibility so that we have had satisfactory results in all of the stadia in which Dartmouth teams have played.

Most frequently used is the three inch lens. I would say that seventy five percent of our finished film is taken with a lens of this focal length, and that is the reason we equipped ourselves with an *f*/1.9 three inch telephoto. It will get pictures under the most adverse conditions that we are likely to encounter on those dull, stormy afternoons of late autumn and during the last quarter of the game, when the play is in the shadow of a vast stadium.

Our choice of a lens to use at any time during the course of a game is made after the consideration of several factors, the first of which is the amount of light. If there is sufficient light, we select the lens which the viewfinder shows us will cover an area on the field of approximately fourteen yards in width. This will include in the picture the lines and nearly all of the backs of both teams, and we favor the offensive team slightly in centering the play in the finder. If the light is insufficient, we use the lens which will give us a picture and which, at the same time, will come nearest to narrowing the field to the desired area.

Our choice of film is greatly influenced by the season in which football is played. The shorter days of October and November make it necessary to use supersensitive film, for its speed is required during the closing period of a game and, if the day is cloudy, it will be needed for all of the filming.

But, at the beginning of the season, from late September to the middle of October, as a rule it is possible for us to use a regular panchromatic emulsion here at Dartmouth. This we do for economy, since from twelve to sixteen hundred feet of film are required to record an entire game, at a camera speed of forty eight frames a second, and cost is a factor of considerable importance.

Supersensitive film is always on hand to replace the regular panchromatic, should the light become poor. In November we use it almost entirely and, even during a driving rain in early November, we have secured [Continued on page 503]

Wide World

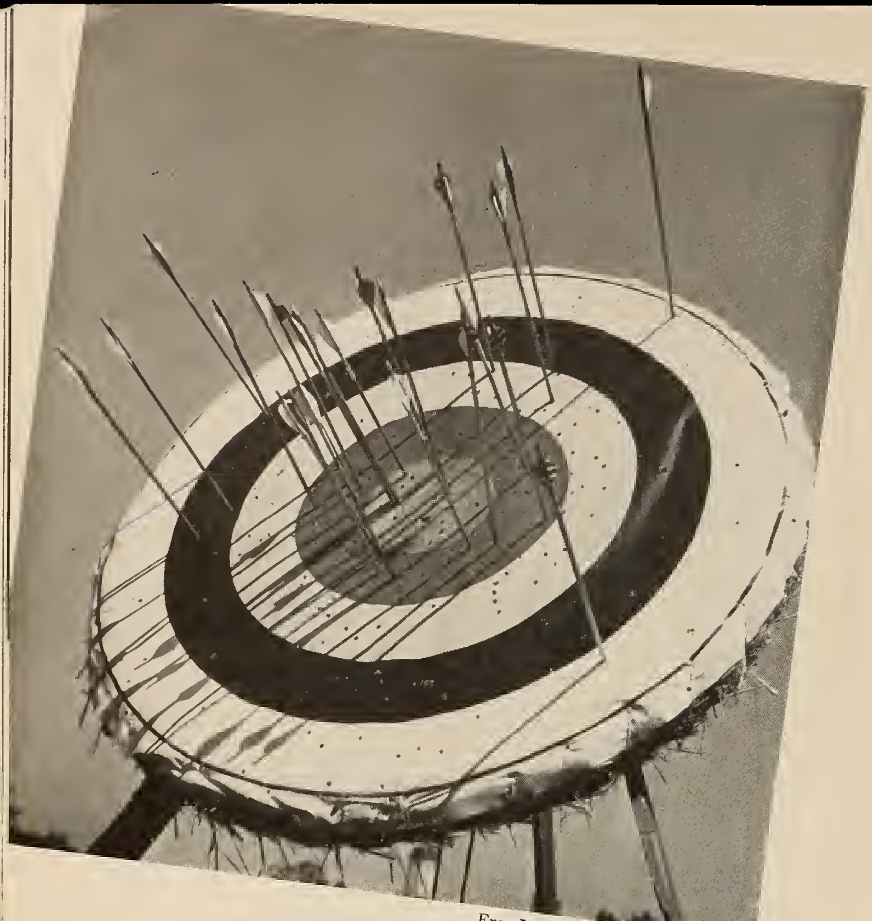
83
33
55
65
63

Dartmouth — Princeton, one of the games that was filmed play by play

Dartmouth line coach gives results of his experience

GET THE "HOOK"

NESTOR BARRETT



Free-Lance Photographers Guild

• If you first made a shot of arrows hitting the target and then a sequence of the archer in a bathing suit, the whole could be used as a "hook" for a film of a day at the beach.

James W. Moore, ACL

PROFESSIONAL writers who keep one eye cocked on Hollywood, in the preparation of their material, use a phrase, "the narrative hook," to describe their method of arousing reader interest. Every movie maker should know of the procedure that this phrase indicates, because its use will mean that he can produce better movies. There is scarcely a sequence, however insignificant, which will not permit the addition of a "hook." But we are getting ahead of the story.

Have you ever noticed, when you go to the movies, how quickly you become interested in the picture? And how your interest is carried along from scene to scene, almost irresistibly? The same thing happens when one reads a well written story. You glance at the opening paragraphs with only an idle interest, almost defying the author to make you read his work. Yet, before you realize it, you are riding side by side with the hero as he gallops over the desert road after the cattle thieves. And it's all because the wily author has inserted his "hook" at the beginning of the yarn to drag you into it.

By now, you have the idea of what the "hook" is—a fictional device to capture reader interest until the writer can get his story sufficiently under way so that it can carry you along on its own merits.

The other day, a well known author who went to Hollywood, and is now a veteran screen scenarist, was discussing this subject. Ruefully, he admitted that, when he worked as a fiction writer, he had considered himself fortunate if he could find one "hook" for each of his stories. But now, he says, the movies have completely changed his outlook. He finds that he needs to have a "hook" in every sequence.

Let us consider a couple of theatrical movie examples before we approach the problem from the standpoint of the amateur.

Did you see *Lost Horizon?* Remember how it started? It was dark; some shedlike buildings were on fire. Presently the airplane could be heard, and then it was seen. There was a huge crowd of shrieking Mongolians, and some white people struggled to get into the plane and leave. You couldn't help but wonder what it was all about, and your curiosity was stirred to the keenest pitch as the film progressed. It was the technique of the "hook" which dragged you into the story.

Or, take a light comedy for study. The recent Irene Dunne picture, *Theodora Goes Wild,* is a good example. Perhaps you remember its opening scenes.

First, there was a medium shot of the sign on a newspaper office, then a quick "pan" to the window of the office, on which were the name of the paper, its circulation and the population and name of the town. Notice how adroitly and quickly this information set the scene and mood of the play. While you were reading this sign, a hand appeared behind the window and stuck up a poster announcing that the paper was running a new serial story. The next shot showed the editor at his desk as the telephone rang; soon, the dialog indicated that some woman in the community was irate at the risqué character of the story. Several similar scenes of other women, ringing up and protesting, followed, until the editor finally promised to go to a meeting of the "literary society" that evening to have it out with them.

Notice how quickly your interest is "hooked" in this sequence. Your curiosity is aroused in the second scene of the picture, and, before the third scene is over, there is indicated a definite conflict to come, which is bound to keep you interested in seeing how it will come out. Since you are interested, you like the picture at once.

Now, the question arises—if Hollywood, with unlimited resources and money to command, considers so essential the technique of arousing interest at the opening of a film.

[Continued on page 512]

How to capture audience interest at the outset

THE CLINIC

FREDERICK G. BEACH, ACL

Title trick A charming family film, made by Joseph H. Gawler, ACL, of Washington, D. C., which was recently screened at League headquarters, contained a novel stunt for introducing titles. First to appear on the screen was a closeup of a shaving brush, which was being used to work up a heavy lather. A razor quickly scraped the soap away, revealing the title card lettered in orthodox fashion. At the conclusion of the reading time, the brush again lathered the card and the razor again scraped it clean, to expose the second title wording. This method of introducing titles can be handled with various materials and properties. A winter film might start with a snow covered title card (use salt for miniature snow), and the wind (an electric fan) would blow the snow away to reveal the title. Then, after the proper footage, the snow would fall and cover the title again. and the wind would reveal a new wording. Autumn leaves would serve as another covering material, and they could be raked aside easily, to uncover a title card or title wording painted on a board. A wedding film could start with a rice covered floor, and a vacuum cleaner could be used to clean it away to reveal the title card. Title cards buried in the sand might be uncovered by a toy shovel.

Lens reflections "While working out of doors recently with the aluminum type of telephoto lenses, I found that, under certain light conditions, I could see in my reflex finder a reflection from the shiny barrel of the adjoining lens on the turret," says Kenneth F. Space. ACL, of New York City. His method of solving the problem was to apply pieces of black friction tape to the offending spots.

Danger An amateur movie maker recently gave us his formula for a film cleaning solution, and, much to our surprise, it contained alcohol. While such a mixture would be safe for black and white film, it would be extremely dangerous to use it on Kodachrome. Manufacturers specifically warn movie makers against cleaning fluids which contain alcohol, because it will dissolve the colors. The best materials for cleaning Kodachrome are film cleaning fluids sold for the purpose or pure carbon tetrachloride. *Never use alcohol.*

Cleaner The tremendous magnification of an 8mm. frame causes dust to show much more prominently on the screen than in the case of a 16mm. picture. For this reason, 8mm. filmers should be very careful to keep their cameras and projectors free from dust. A speck of dirt will appear four times larger with an 8mm. projector than with a 16mm. machine if a screen of the same size is used in both instances.

Controlled light Far too few movie makers are aware of the usefulness of spotlights. The most popular lighting units are of the flood, or diffused, type which spread the light rather evenly over a relatively large area. But, ideal as they are for the purpose of furnishing general illumination, these units are not well suited for throwing beams of light in specific parts of the scene. There are two types of spotlights on the market, one giving a rather soft, although somewhat concentrated, beam and the other throwing a sharp, strong beam. The first type uses the popular inside frosted flood bulb and the second the clear glass, concentrated filament lamp. Both kinds may be had with a focusing arrangement that permits one to control the size of the beam. A hard beam, such as that produced by a clear glass lamp, will simulate sunlight, in that it gives sharp shadows, while the diffused lamp gives soft shadows. Highlighting, such as that shown in the illustration, must be done with a hard beam. In order to obtain good back or side lighting indoors, it is necessary to have one of these controlled beam units, for, otherwise, the light would shine into the lens and cause bad flare.

Matching color A new theory in fine color filming was explained by Ralph E. Gray, ACL, on a recent visit to the League. Mr. Gray, who lives in Mexico City and who has done much excellent color work in that part of the continent, says that, when he edits his films, he likes to have the color density of adjoining scenes match pretty closely at the splice. In order to do this, he makes a partial fade at the beginning and end of each shot. His method of making the fade is a novel one, for he simply speeds the camera to sixty four frames a sec-

[Continued on page 514]

Technical comment
and timely topics
for the amateur

Black Star

A spotlight with a hard beam is needed for shots like this

ARCTIC AMATEURS

Soviet movie makers are pioneers with new record

JOSEPH BARNES

IN the eleven tons of freight carried to the North Pole last year by Soviet airplanes, for the first successful attempt to establish a North Pole weather station, was one item: "movie camera and film—50 kilograms." After drifting for nine months slowly southward on an ice cake, the movie camera has been returned to Moscow, with approximately 1200 feet of the first amateur movie film ever shot at the North Pole.

It was strictly an amateur job, although the film has been worked into a feature length picture of the expedition, prepared by Soviet theatrical cameramen. One of the latter, Mark Troyanovsky, who is a nephew of Alexander Troyanovsky, Soviet Ambassador to the United States, gave the four members of the expedition their first lesson in how to shoot a movie camera, while they were on their way to the North Pole. Besides taking part in the initial flight to the pole, Troyanovsky also helped to rescue the four men on the ice breaker, *Yermak*, after their ice cake had broken up off the coast of Greenland.

The camera used by Ivan Papanin, leader of the expedition, and his three companions was a well known 35mm. camera with a special lens hood, designed by Troyanovsky, to give maximum protection against reflected light. It had a special cover of reindeer fur, to protect it against the cold, and was operated entirely without oil. In other respects, it was exactly as received from the United States by Peter Shirshov, the expedition's marine biologist, who ordered it. Because of the bitter cold, whoever operated the camera wore special gloves, made for the purpose.

Troyanovsky, who filmed more than 18,000 feet of film on his two trips to accompany and to meet the expedition, was frankly surprised at the results achieved by Papanin's amateur cameramen. More than ninety percent of the exposed film, he reported, was found to be good enough for inclusion in the feature picture which has been prepared of the expedition. Its two best sections, according to Troyanovsky, are sequences shot by Krenkel of the other members pulling their rubber boat through one of the curious lakes which developed on the ice floe, in the middle of the summer, and of the entire expedition, busy lining their sleeping tent with fur on the inside and snow cakes on the outside, just before the Arctic winter closed down on them.

Ivan Papinin (at right) who led the North Pole party

Wide World Photos

Troyanovsky is a veteran of Arctic film work. He was a member of the *Sibiriakov* expedition which, in 1932, for the first time in history, sailed in a single season around the northern tip of Asia. Two years later, he was photographer on the ill fated *Chelvuskin*, which was cut in two by the ice when trying to duplicate the feat of the *Sibiriakov*.

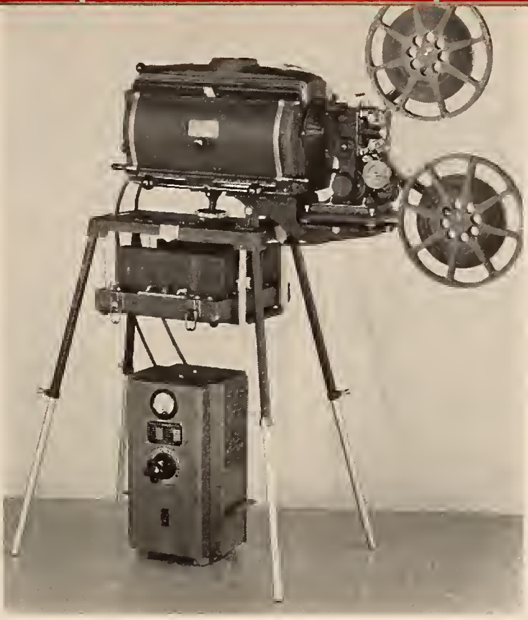
When the airplanes first landed at the North Pole, in this last expedition, Troyanovsky jumped out of Vodopyanov's flagship before it had stopped moving, in order to film as much as possible of the first conquest of the pole by air. He filmed for two hours at a temperature well below zero and with a wind so strong that it was difficult to stand erect. By the time he had recovered from his excitement enough to be sensible, he related, his hands were badly frostbitten.

All four members of the expedition, according to Troyanovsky, used the camera, with Ernest Krenkel, radio operator, proving to be the most efficient. They used less than half the film taken with them, partly because the beginning of the polar night in September curtailed all picture taking. When the sun reappeared for a few moments every day in February, the harassed occupants of a rapidly dwindling ice cake were too busy saving themselves and their equipment to bother about taking pictures.

During the summer, however, they managed to complete a fairly detailed record of the daily routine of living, in tents and snow houses at the North Pole camp, and to film sequences of most of the scientific operations which were the purpose of the trip. These included Shirshov's elaborate measurements of the ocean depth, Fyodorov's magnetic observations and Krenkel's radio set and special windmill for power generation. Ivan Papanin proved to be an amateur actor, with humor as satisfying to Soviet audiences as his round, moustached face. Jolly, the dog, was camera shy.

Troyanovsky, who had given the scientists of the expedition their first instructions in movie making, also equipped them with a handwritten note book of instructions when he left the North Pole, and he twice answered specific queries by radio. Trying to use the note book, Krenkel reported, was like trying to read a text book on swimming when one is drowning.

The film used was partly of American manufacture and partly a Soviet made film, called Izapanchrone. Developing was done entirely in Moscow, after the expedition's return, and good results were produced by both types of film. The expedition was also equipped with one miniature camera and three Soviet FED cameras, but results with the movie camera were incomparably better, according to Troyanovsky, than the still pictures.



Ampro-Arc, latest 16 sound projector with an arc lamp

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Castle announces An attractive, lavishly illustrated brochure, picturing and describing Castle Film releases for the current season, is now being distributed by this firm, from its headquarters at 30 Rockefeller Plaza, New York City. Among the new films featured, both in sound and silent, are *Dog Show,* a canine charivari; *Modern Rome,* a contemporary travelog; *Camera Thrills in Wildest Africa; Hawaii—Land of Enchantment; Preview of the World's Fairs; American Legion—Los Angeles, 1938; Baseball—1938,* for release in October; *Football—1938,* for release in November; *News Parade of the Year* and Christmas cartoons for the holidays. In addition, there are several exciting new subjects in the *See* series.

Splicing aid A refinement that will increase the comfort and cleanliness of splicing is the new Film Emulsion Remover, made by Fisher Manufacturing Company, 60 State Street, Rochester, N. Y. This device resembles a fountain pen and is made entirely of metal. It has a hollow barrel that contains water and terminates in a small scraper blade. Pressure on this blade releases the water, a drop at a time, so that just the right amount may be had for properly moistening the film emulsion, preparatory to scraping. The new device is made as a companion piece to the Fisher Film Cement Pen, which operates on the same principle in applying cement to the splicing area.

Gevaert lowers All movie amateurs will be interested in a downward price revision, affecting certain items in its popular reversal film line, made by the Gevaert Company of America, Inc., 423 West 55th Street, New York. The 16mm. Pancro Super reversal film now lists at $6.00 for a hundred foot spool and $3.25 for fifty feet. Pancro Microgran and Ortho reversal emulsions are now priced at $4.50 for one hundred feet and $2.50 for fifty feet. All of the above prices include processing and return postage from the company's headquarters at New York.

Abe Cohen moves A new, air conditioned, six story building now houses Abe Cohen's Exchange, long a favorite downtown New York headquarters for everything photographic. Here will be found improved facilities for all phases of photographic service—movie projection, demonstration of equipment, print exhibits, dark room work and many other branches of the subject, both professional and amateur. Specially featured will be unusually large displays devoted to movie cameras, projectors and accessories. Visitors are cordially invited to drop in at the new address, at 147 Fulton Street, a few doors west of the former establishment.

New Standard To meet the demand for a medium priced projector, with all of the special features formerly provided only in expensive models, Standard Projectors, Inc., 72 Spring Street, New York, announces three new models, which are now ready. Outstanding among these is the Model 90S, substantially built and incorporating such desirable features as direct illumination with 750 watt lamp and efficient optical system, *f*/1.6 projection lens, removable film gate, framing device, centralized electrical controls, pilot light, die cast construction, forward and reverse motion, rapid rewind. adaptability to 1600 foot arms and many others. There are also the Model 85T, like Model 90S but without reverse motion, and Model 80A, same as 85T but with a 500 watt lamp and *f*/2.5 lens.

Ampro-Arc The Ampro Corporation, 2839-51 North Western Avenue, Chicago, recently has announced a new model of its sound on film projector that is equipped with an electric arc as the light source. The new machine, called the Ampro-Arc, contains a high intensity arc lamp, efficient in design and automatic in operation. The arc is housed in a lamphouse of the standard theatrical type, and it has manual controls, polished reflector and douser. The film mechanism is the same as that in the Ampro Model L, and sound head and amplifier features are also identical. The amplifier output is said to be forty watts, undistorted, and the sound is reproduced by two torpedo type loud speakers, which are mounted on tripod stands so that they may be used at various heights and with various directional effects. The machine is supported by a collapsible projector stand. which has a swivel attachment for centering the picture on the screen. A downward tilt of twenty five degrees is provided for balcony or projection booth use, if desired. A full wave rectifier is included, to supply the proper current for the arc. and wrong connections are prevented by special plugs. A safety device is provided to switch off the current from the arc whenever the lamphouse door is opened.

Sport-Pod A new, single legged camera support with many commendable features recently has been produced by Whitehall Specialty Company, 1250 Fullerton Avenue, Chicago. Finished in polished aluminum and black crackle. the new device. called the

[Continued on page 517]

Eastman's MOST POPU

BETTER MOVIES DEPT.

LENSES—1½-inch telephoto (magnifies 3 times) interchangeable with standard lens on Ciné-Kodak Eight, Model 60 . . . $37.50.

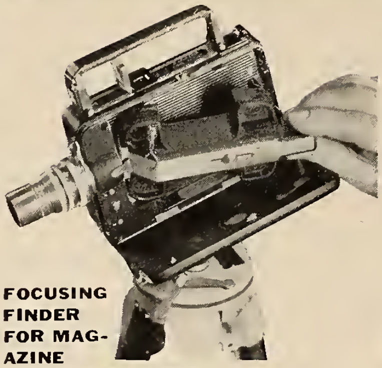
For 16 mm. Ciné-Kodaks, and other 16 mm. movie cameras equipped with standard thread lens mounts, the 15 mm. *f*.2.7 wide-angle lens, focusing from 6 inches to infinity . . . $47.50; and these six telephotos—

2-inch	*f*.3.5 lens	. . . $38.50
2½-inch	*f*.2.7 lens	. . . $53.50
3-inch	*f*.4.5 lens	. . . $38.50
4-inch	*f*.2.7 lens	. . . $68.50
4½-inch	*f*.4.5 lens	. . . $53.50
6-inch	*f*.4.5 lens	. . . $78.50

Portrait attachments permitting extreme close-up filming with Ciné-Kodaks Eight, Models 20 and 25, and the 16 mm. Ciné-Kodak E . . . 75 cents, each.

Focusing Finder for exact definition of field and focus when using standard or telephoto lenses with Magazine Ciné-Kodak . . . $20.

CINE-KODAK LENSES

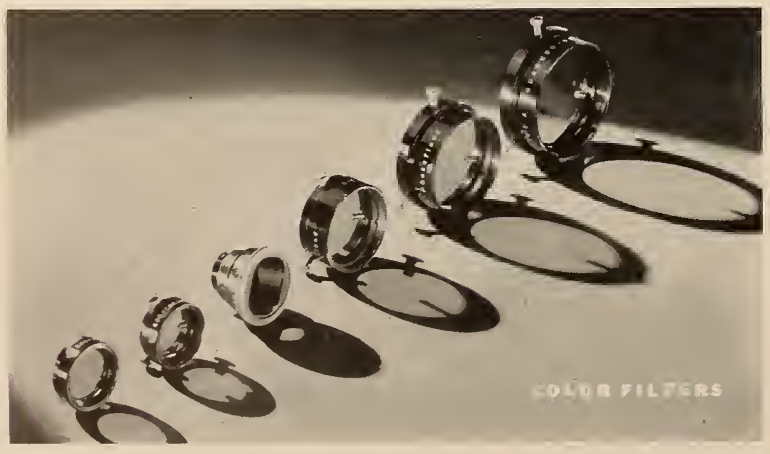

FOCUSING FINDER FOR MAGAZINE CINÉ-KODAK

TRIPOD—Ciné-Kodak Tripod, although weighing but 6¾ pounds, is rock-steady, positive in adjustment, has a velvet-smooth tripod head, rubber-tipped feet for indoor use . . . $32.50. Tripod Truck—made in two easily assembled parts, is for the steady, mobile support of tripod and camera . . . $45.

CINÉ-KODAK TRIPOD ON THE TRIPOD TRUCK

FILTERS—Yellow, red (or any other standard Wratten filter) in mounts for any standard or accessory lens for all Ciné-Kodaks, with case . . . $1 to $5.25.

Kodachrome Filters for using "regular" Kodachrome indoors, Type A Kodachrome outdoors, or Kodachrome Haze Filter . . . $2 to $5.25—depending on lens.


COLOR FILTERS

BETTER LIGHT DEPT.

KODAFLECTOR—Here's the most efficient, and just about the most inexpensive lighting unit for indoor movie making. Its glistening twin reflectors are adjustable from 2 feet, 10 inches to 6 feet, 4 inches on its easily erected stand. Featherweight, both stand and reflector pack flat when not in use, are easily portable. Complete with two heavily insulated 12-foot cords, reflectors, stand, sockets, angle bars . . . $5.

Kodaflector Extra Assembly is a complete extra reflector for hand use or attachment to the Kodaflector stand to supplement the light of its twin reflectors . . . $2.25.

Kodaflector Diffuser may be quickly attached to Kodaflector by its angle bar and used to soften and diffuse indoor lighting for extreme close-up filming and special effects . . . $2.25 per pair.

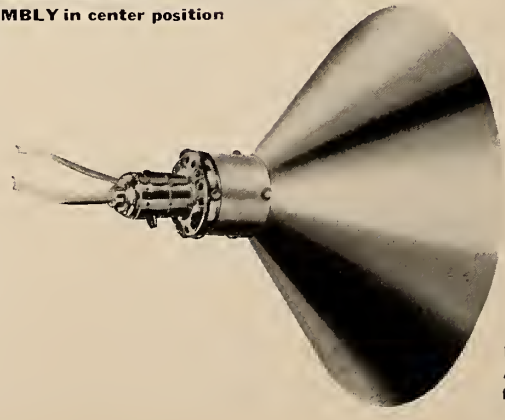
No. 1 Mazda Photofloods . . . $.25. No. 2 Mazda Photofloods, twice as bright, lasting three times as long . . . $.50.

Kodaflector Adapter fits reflectors to properly seat the larger No. 2 Photofloods . . . $.65 per pair.

KODAFLECTOR (standard model)

KODAFLECTOR EXTRA ASSEMBLY in center position

KODAFLECTOR DIFFUSER


KODAFLECTOR ADAPTER for No. 2 Photofloods

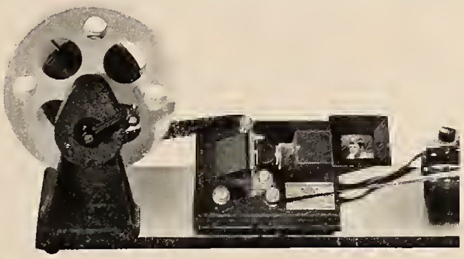
AR HOME MOVIE ACCESSORIES

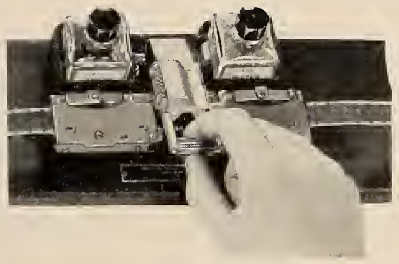
BETTER SHOWS DEPT.

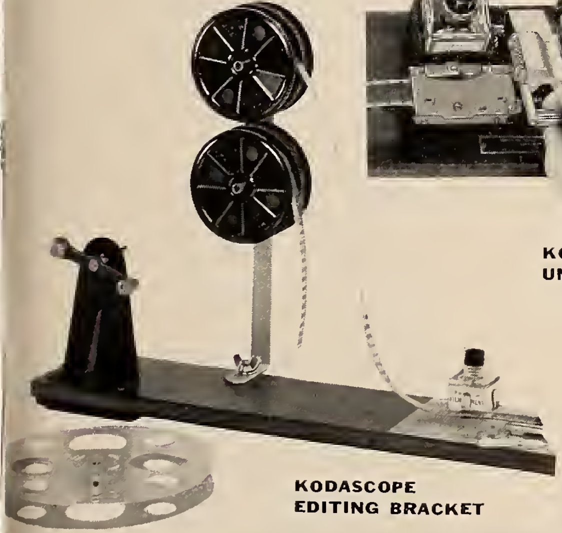
SPLICER—Kodascope Universal Splicer, compact and efficient, takes either 8 mm. or 16 mm. film, reduces splicing to split-second certainty, fits all horizontal rewinds . . . $12.50.

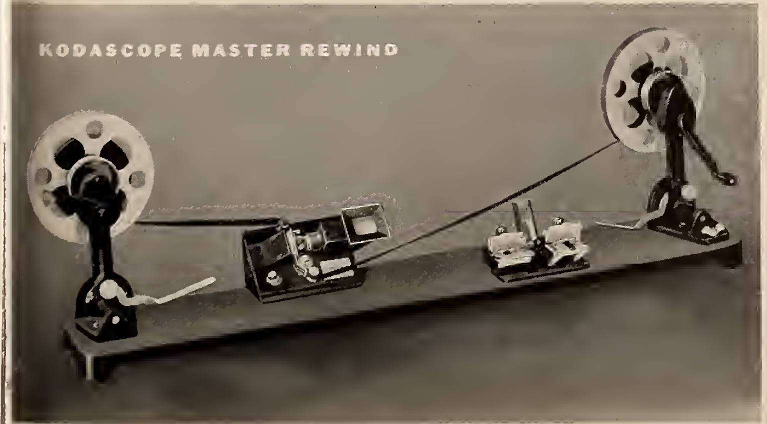
REWINDS—Kodascope Rapid Rewind and Universal Splicer (of which the Splicer is an integral part) for 8 mm. or 16 mm. film, permits "stepped-up" film winding in either direction, takes other Eastman editing aids . . . $22.50. Kodascope Master Rewind for 16 mm. reels up to 1600-foot capacity, is the sturdiest, most efficient rewind available . . . $30. As shown below, it is fitted with the Universal Splicer and Movie Viewer attached. Kodascope Editing Bracket fits either of above rewinds, carries up to four extra 8 mm. or 16 mm. "feeder" reels, speeds up editing, fits any horizontal rewind . . . $1.35.

VIEWER—New Kodascope Movie Viewer, for either 8 mm. or 16 mm. film, shows movies on its illuminated, miniature ground-glass screen as you wind film in either direction on a horizontal rewind, fitted with notching device that makes harmless identifying nicks on film edge for locating splices or titles . . . $20—specify whether for 8 mm. or 16 mm. film.


KODASCOPE MOVIE VIEWER


KODASCOPE UNIVERSAL SPLICER


KODASCOPE EDITING BRACKET


KODASCOPE MASTER REWIND

TITLER—Ciné-Kodak Titler, for 8 mm. or 16 mm. Ciné-Kodaks, magnifies ordinary typewritten type so that it is completely legible on the screen, permits the use of lettering sketches, advertising illustrations and the like as title backgrounds. With 100 title cards . . . $6.50.

CINÉ-KODAK TITLER

KODASCOPE LENSES—16 mm. Kodascopes EE and G are available with any of five lenses of different "speeds" and focal lengths so that they supply the size screen picture you want at the distance you want it. 1-inch *f*.2.5 . . . $10; 2-inch *f*.1.6 . . . $18 for the "G," $15 for the "EE"; 2-inch *f*.2.5 . . . $8; 3-inch *f*.2 . . . $20; 4-inch *f*.2.5 . . . $22.50.

KODASCOPE LENSES

KODASCOPE LAMPS—Only one lamp is "right" for the size screen, "speed" of lens, and projection throw you use. These lamps are available for the "EE" and "G"—400-, 500-, and 750-watt. Though the latter lamp, in Kodascopes EE and G, supplies unsurpassed screen illumination, this brightest lamp is not necessarily the right lamp for you—ask your dealer. 400-watt . . . $5.35; 500-watt . . . $5.45; 750-watt . . . $6.65. 15% brighter 300-watt bi-plane filament lamp for Kodascope Eight, Model 80 . . . $5.35.

KODASCOPE LAMPS

BETTER INFORMATION DEPT.

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FOR USE WITH CINÉ-KODAKS & KODASCOPES

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●

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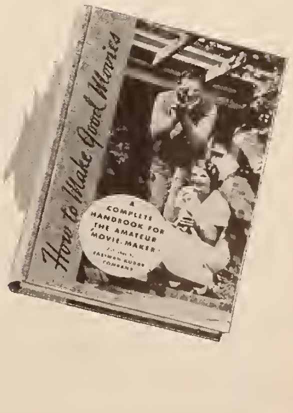

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Projector enlargements

ARTHUR WOLFF, ACL

THE amateur still photographer, as well as the movie maker, can enjoy the fascinating hobby of photographing minute objects so that they will appear in the picture many times their actual size.

In still work, it can be done without buying either extension tubes or a microscope. No other accessories are required than a movie projector, or a still projector for screening 35mm. transparencies, and a ground glass screen. The latter is not necessary, if you wish to work without it.

The method is very similar to that used by some movie makers in making frame enlargements from cine film. In that case, a single frame is projected directly on photographic film, to produce a negative from which further enlargements or contact prints may be made. Another way of doing it is to project the image on a ground glass or translucent screen and to photograph the resultant picture from the rear.

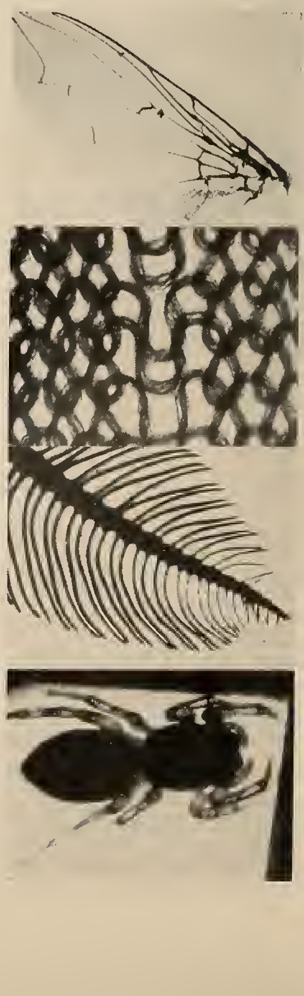
The application of this procedure to macroscopic subjects is extremely simple. The object to be photographed is placed in the gate of the projector—either a movie or a 35mm. still machine—and its image is thrown on a plate, or sheet of cut film, in order to make a negative. You may prefer to project the image on a ground glass screen and to photograph it from the rear with the film in your camera. Then, you can observe the image, get it in sharp focus and arrange the picture before you snap the shutter.

Insects, insect wings, dust flakes and sheer fabrics are ideal subjects for experiment. Thin, flat objects may be placed in a sandwich of glass, cut to fit the projector aperture, and held together with tape. If a movie projector is used, the gate is opened and the slide containing the specimen is put in place. Because two glasses are thicker than movie film, it may not be possible to close the gate completely, but, in the case of some machines, it is possible to close it sufficiently so that the projector may be focused satisfactorily. In certain machines, it may be necessary to remove the gate to allow the thickness of glass to fit in the focal plane.

Of course, if one uses a still projector for screening 35mm. transparencies, the glass sandwich may be cut to the same size as regular slides and can be projected in the same way.

If the subject has some thickness, as in the case of an insect, it may be necessary to make a little glass case that will hold it in position without crushing it. This can be done by selecting a piece of cardboard of sufficient thickness and cutting a square hole in it approximately the size of the projector aperture. Fig. 1 shows cardboards cut for a movie projector and for a 35mm. still projector. The cardboard then is pasted to a glass slide with rubber cement, and the object to be photographed is placed in the enclosure made by the hole in the cardboard. Another glass slide is pasted on top, and the subject is safely encased in glass. The cardboard may be the full size of the glass slide or somewhat smaller, since its only function is to separate the glasses and to provide space for the subject. Naturally, the cardboard used will be no thicker than required by the subject. The thinner the composite slide, the easier it will be to handle in the projector.

If one has a camera of the reflex type, or any other with a ground glass back, he can set it up facing the projector, remove the lens and shutter and project the image directly into the camera and on its ground glass. When the projected image is cen-



Still pictures of minute subjects made by simple procedure described here

Arthur Wolff, ACL

tered properly and focused correctly, the lamp in the projector is shut off, and the usual film pack, plate or cut film is put in place in the still camera. Room lights are turned off, the slide is drawn and the projector lamp is switched on and off rapidly as a test exposure.

With this system, it will be found that the higher wattage lamps will give too much light, and it will be almost impossible to give a short enough exposure by flicking the switch on and off. This can be overcome either by using a low powered lamp in the projector, or by using the shutter of the still camera (the lens being removed), so that instantaneous exposures can then be made. The second idea will work only if the opening in the shutter is large enough to allow the projected beam to fall on the film without obstruction. In the case of a reflex camera, there would be no difficulty whatever.

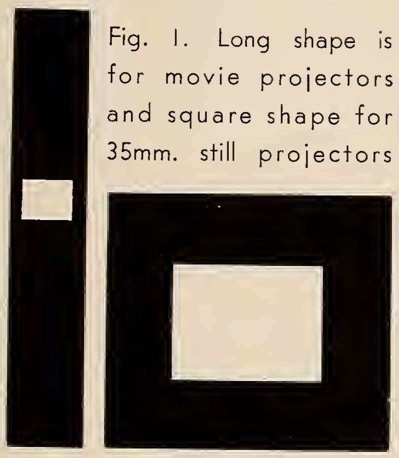


Fig. 1. Long shape is for movie projectors and square shape for 35mm. still projectors

While this method of producing pictures of minute objects will by no means replace a real microscope, it will give the amateur a fine chance to make simple, but interesting, studies and to discover a strange world without even spending a nickel for all of the fun and excitement.

Give the family a chance

[Continued from page 490]

to the poultry yard, bravely walks past the chickens and enters the hen house by climbing over the high door sill. Next, we see him emerging from the hen house with an egg in each hand. Our movie audiences gasp as he stumbles and nearly falls in climbing back over the sill, and they sigh with relief as he gets safely out and starts to run toward the house. However, they laugh uproariously as he slips on the ice at the poultry yard gate and goes down with eggs flying! A closeup of a broken egg in the snow ends the sequence. This closeup was made later, for, when he came out of the hen house, Donald carried the

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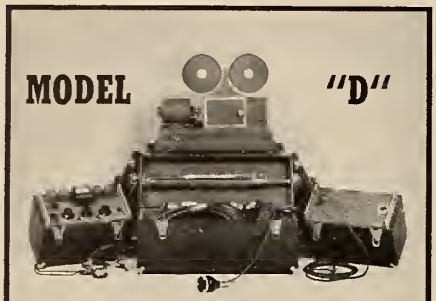

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china eggs placed in nests to encourage laying!

Sometimes, the situation that you "frame" is the result of a sudden inspiration while on a location and is hurriedly shot "on the cuff" without a detailed plan. Such an inspiration is illustrated by a sequence from one of our travel studies. Hearing a ranger at Bryce Canyon National Park say that the gorgeous colors of the canyons were even more beautiful when viewed upside down (as by standing on one's head or bending until one can look out at the scene from between one's knees), we quickly incorporated the idea into our film. First, Mother, dressed in her riding breeches, begins to bend over and is generously helped (?) by Daddy, who pushes her head down. Next, we see Donald doubled up and peering out between his legs, then Daddy. Then the scenery itself is shown upside down, and finally comes the struggle between Donald and the family cocker spaniel, as Donald seeks to hold the dog upside down so that he, too, can see the difference.

Children are inclined to imitate adults, and that part of Donald's psychological makeup gave us another chance to plan an interesting movie sequence. Somewhere, while traveling with the family, Donald observed somebody (not Daddy!) drinking from an outdoor faucet without bothering to use a glass or cup. Needless to say, it wasn't long before he was trying it too, sometimes with rather wet results. Placed in an Adirondack camping film, the idea worked out like this:

Morning in camp sees Donald and Daddy discovering the water pails empty as usual. They each take one and head toward the somewhat distant pump. At the pump, Donald assists by placing the pails in position and even pumping a little. As the second pail is filled, both lift it off, and Daddy starts back with both pails. Two and a half year old Donald starts to follow him but changes his mind and lingers at the pump, where he proceeds to try to work the pump handle and get his mouth under the stream of water at the same time. He succeeded, too, although with somewhat drippy results!

One of the best bets for films involving the family is to base some sequences on reactions to animals—a family pet, farm animals or wild life. In a farm picture, for instance, there are excellent opportunities to introduce the family as incidental background in documentary scenes of the care and feeding of the animals.

Take the pigs as an example. Because "pigs is pigs," their eating habits are amusing in themselves. However, we can begin our feeding sequences with scenes of the children from the big city assisting the farmer in the preparation of the pails of food; then take scenes of the pigs clamoring against the fence, the rush for the trough *and* the children's reactions to the whole affair. Perhaps the children are timid about entering the pen, perhaps they will grimace at the way the pigs climb right into the trough. At any rate, they will forget the camera (which is what we want), and the sequence "clicks."

A staged film sequence might be based on the fact that a shelter for the young pigs is usually raised somewhat above the ground, and has a cleated runway leading up to it from the yard. Now, suppose that we arrange things so that the runway can be dropped by pulling a hidden wire. Then we could film a sequence like this:

The food is prepared, the farmer and guests bring it to the shelter and call the pigs. A big rush ensues; but, as the last pig starts for the shelter, we pull that wire, the runway falls, and our pig is marooned without his dinner. Can you imagine that pig's motion picture possibilities as he tears around trying to get into the shelter where his brothers and sisters are being fed? Take plenty of reaction shots as the farmer and guests rush to the scene of action and try to hold the pig while they fix the runway. The sequence could end with the release of the pig, his dash up the runway and all hands watching him make up for lost time at the trough.

Admittedly, it is not always easy to find a situation or an idea that will form the basis of an interesting film sequence that involves the family. Frankly, if one is going to put the family into pictures, one must be on the lookout for every possible opportunity to give them something to do so that they will act naturally.

We swore to do that some years ago after seeing our first big travel film. One member of the family waved gaily at the camera on no less than five occasions in the picture!

Positive and negative processing

[Continued from page 484]

should be taken off the developing rack and wound on the drying drum. Different processing equipment requires different methods in doing this, and the manufacturer's direction sheet should be consulted. It is most important, however, not to touch the emulsion side of the wet film. The surface of the base side, on the other hand, must be dried and polished by holding a soft piece of chamois against it as the film is wound on the drying drum. The base side, of course, is placed next to the drum. If one does not take care in removing the surplus water from the base side, drying marks, caused by drops of water, will form, which it is impossible to remove when the film is dry.

The film should be wound loosely on the drum and, during the drying operation, it should be loosened frequently, for film contracts to a surprising degree while drying. If the film is permittted to tighten on the drum, it may be damaged badly.

When dry, the film should be wound rather tightly on a camera spool with the emulsion side *out*. This tends to flatten the film, so that it will be in closer contact with the positive when both are running through the printer. It is best to allow a negative to "set" for twelve hours before printing it.

Before one undertakes making a positive, the negative may be edited. If this is done, before it is printed, the edited film should be cleaned thoroughly with a piece of velvet, moistened with carbon tetrachloride. The printer should be kept in a room that is as free of dust as possible and, when the machine is not in use, it should be covered carefully.

Properly timing prints is an art that one learns by experience. Until one has acquired the art of judging negatives, it is advisable to use the following method.

Print a section of the scene, using a range of three or four printer steps among which may be the correct exposure. Develop the resultant print, fix, wash and dry it and then project it. The projection is important, for a print held in the hand will look entirely different from the image of it thrown on the screen. Choose the print timing which gives the best results on the screen and use this timing for the scene. This may seem to be a roundabout method of doing it, but it does save the labor and waste in reprinting a roll of badly timed scenes.

The print is processed in the same manner as the negative, except that a more contrasty developer and a separate fixing bath are used.

Then, when the positive has been washed and dried, restrain your impatience to see the picture on the screen, for it will scratch easily unless the emulsion is allowed to harden over night. But, finally, you will see the result of your first efforts and you probably will vow to be more careful next time!

Recording football plays

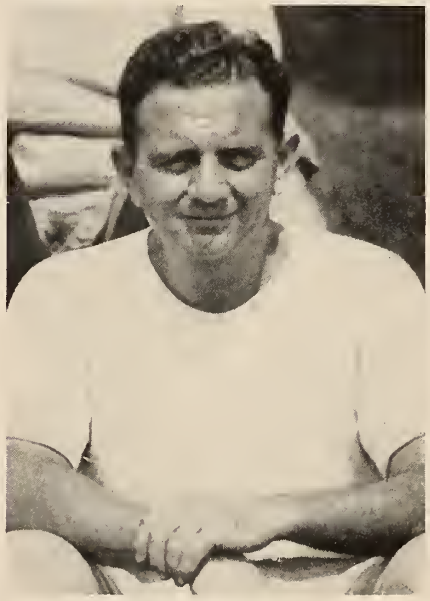
[Continued from page 493]

pictures which, although not milestones in the art of cinematography, have been sufficiently well exposed for study purpose.

The film manufacturers in the past few years have established a weekend processing service for the benefit of coaching staffs that want to see finished films on Monday morning. After a game at Hanover, we mail our films immediately by special delivery. They reach the processing station early Sunday morning and are returned to us by noon on the following Monday.

A metal container, holding twenty four, one hundred foot reels, is used both for transporting the film to the game and for mailing. The cartons are numbered consecutively and are loaded in the cameras in their proper order. As a reel is removed from its can for loading, it is lettered in red crayon with the number of its carton. This eliminates the possibility of placing the reels in the wrong cartons and confusing the sequence of plays.

While shooting a game, we keep a record of light conditions, including notations of the meter reading, time of day, weather, condition of shadows on the field, lens used and aperture selected. Thus we gather valuable information and are enabled to make corrections in future work more intelligently.



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Harry O. Ellinger, author of "Recording football plays", is line coach at Dartmouth

We had trouble for some time in following a play through the viewfinder for a three inch lens on our camera, the difficulty being caused by the small size of the image. It was so small that it was practically impossible to see the ball in the arms of the carrier, and following it through the mêlée of figures on the field was out of the question.

To overcome this problem, we secured an auxiliary viewfinder which easily could be attached to the left of the camera viewfinder. This auxiliary viewfinder incorporates a special optical system which provides a viewing area of the same size as that of a finder for a one inch lens; with this arrangement, we found that we could follow the ball perfectly. To use this viewfinder with a four inch lens, we carry two additional masks and eye pieces, which are inserted

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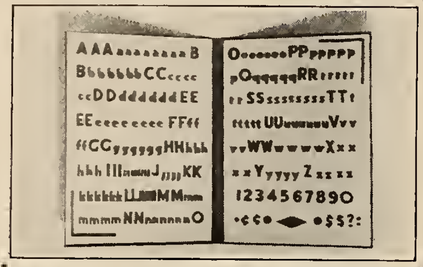

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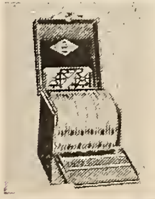

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when occasion arises. The results with this arrangement of finders have been so much better than those we got when we were limited to the standard variable finder that we recommend it highly for similar work.

We have found that a camera speed of forty eight frames a second gives us the most satisfactory results, considering the factor of film economy. At this speed, the action is slow enough so that it is easy to analyze, and yet it is fast enough to hold the attention of the audience. The entire game is filmed at this speed.

When you are filming football coaching movies, prepare for rain! It is very seldom that photographers are given shelter; they must bring their own. Why this is so is still a mystery to me, for our photographers carry hundreds of dollars worth of delicate equipment to a game and are forced to submit it to the weather, while news reporters usually are given sheltered quarters to protect their pencils and typewriters from the elements. To protect our equipment from rain, we carry several rubber blankets of the heavier type that will take punishment. Under them, the film and camera cases usually can be kept dry.

When the camera is not in use, it can be covered, and, to keep water from getting into it while it is being used, we cement a small piece of sheet rubber over the starting button and the area around it. One can operate the button through the rubber. Around the edge of the cover plate, a small amount of petroleum jelly or Cosmoline is smeared to seal the joints against water. We change film under cover of a blanket.

A most important accessory is a ball of string, for its uses are numberless. We have used string to tie back flags, so that they will not blow across the lens field, and to fasten rubber blankets over cameras, as well as over our heads. Once we had to anchor the front legs of our tripods to a railing with string.

Above all do not get careless! The films of game after game may turn out beautifully, praises will be heaped upon you, but miss one important play, and all that is over. So the filmer with forethought, engaged on a football job, will frequently practice following plays without film in the camera. He will study the game and will learn when and where the plays that are most difficult to film are likely to occur. Punts and forward passes are probably the most difficult plays to depict properly on the screen.

We find that the kickoff, under the usual circumstances, is more easily filmed with the two inch lens. This gives a better field for viewing the wide formation. On the next play, the three inch lens comes into use, but, before a change of lenses is made, the camera is wound completely. This is important, for one never can forecast the coming of a long run or of a punt with a long run back.

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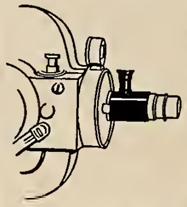

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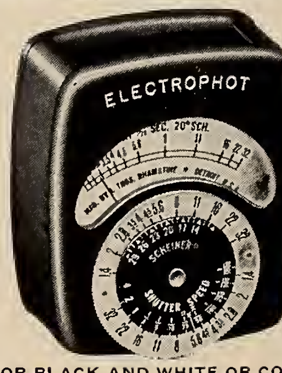

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and twenty five feet of film move fast at forty eight frames a second.

Following the play to get the most useful results is generally learned by practice. On running plays, keep your eye on the ball. Spot it when it is snapped, and watch its progress through the backfield. Keep the ball carrier in the picture only as long as he *is* ball carrier. If he fumbles or passes, follow the ball!

A safe rule is to keep some field distance ahead of the ball carrier. That is where the blocking is taking place, and the coaches want to see it.

When a forward pass occurs, unless it is extremely long, both the ball and the field usually can be included. Try to get the receiver in the picture as soon as you are sure where the ball is going. Passes are fast plays, but do not leave the passer until the ball has left his hand. He may run or be tackled instead of passing.

On punts, follow the ball from the center back to the kicker, hold him in the picture as he kicks, then follow, centering the picture *under* the ball as the players go down the field. While you do this, keep the players in the picture. Try to reach the receiver as he catches the ball, and then follow the run back.

Care and preparedness are essential. Believe the exposure meter and use a good one. Remember that plays move from bright sunlight into deep shadow, and that you must allow for it. Move the camera steadily; do not jerk it. Check the focusing and stop of your lens frequently, because they may get knocked out of position which will spoil scenes of several plays. But, while you are doing all this, keep your eye on the ball! That is why football cameramen yearn for a third eye!

Filming the chase

[Continued from page 491]

log. And a few short closeups of feet clambering over rocks or splashing through water will help your continuity. For these latter scenes, use your one inch lens, with the camera at normal speed.

Sooner or later, however, your efforts will be rewarded as gleaming antlers flash before you and the old monarch of the hills crashes away through the brush. Real excitement here, perhaps a touch of buck ague! Never mind! Get him in your telephoto lens and keep him there until he goes down at the crack of your companion's rifle. When the deer falls, dash to a closer position and film him as the hunter approaches. A wounded buck is likely to be sudden and spectacular.

When the excitement is over, persuade the hunter to reenact the scene. Shift to your one inch lens and film him as he fires a hasty shot and runs to the

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fallen deer. For this scene, have the hunter fire a cartridge loaded with a mixture of black and smokeless powders. Smoke from the gun makes a more convincing picture.

Later, these scenes can be cut in with those of the deer's action, to complete the sequence.

The deer must be dressed, of course. A few medium shots of this operation, carefully chosen to avoid possible offense to your audience, will suffice to carry the continuity.

If a horse is used to transport the trophy to camp, be prepared for unexpected action. Most horses dislike this work, and they choose the most inconvenient places to express their displeasure. Or, if your companions do the carrying, get close shots as they struggle and perspire at the task. Be sure to film their triumphant entry into camp, with close shots of the attendant hand shaking and back slapping.

When the hunt ends with, perhaps, a fade as the fire is doused, and you hit the trail for home, you will carry with you a priceless record of glorious days in the open. Stirring scenes, these! And when they live again upon the screen, your delighted friends will vote unanimously to make the movie camera a permanent member of future excursions into the wilds.

Mind makes the movie

[Continued from page 483]

To portray movement and passage of time, while the car was being driven on smooth pavement, a few scenes were taken through the windshield, and these were followed by a shot nicely framed over the bow of the boat to show arrival at the wilderness camp by water. The idea was good, but the chief weakness was that too much footage had been allowed for the "coming and going from camp" scenes and too little space for the actual fishing.

Still another entry opened uniquely with a fisherman telephoning his druggist friend and arranging for an angling trip which the film later unfolds.

Such examples are good attempts at elementary story scheming. No special gadgets were necessary to produce the effect, no huge outlays of money. Only a few extra feet of film, that might otherwise have been wasted, plus a little spare time and ingenuity were used.

While the gadgeteer is probably busy outsmarting Rube Goldberg with his inventions, the chap doing the real brain work is securing reverse action and stop motion tricks, and even animation, by utilizing his simple equipment with a little common sense.

He finds, for instance, that, even though his outfit does not permit single frame exposures, he can secure almost identical results by a quick flick of the

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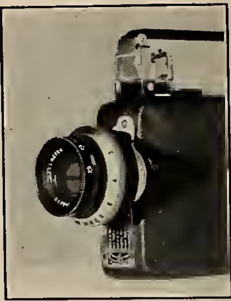

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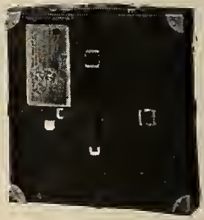

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camera trigger. A stop motion sequence is obtained merely by setting the camera on a tripod, running off a foot or two and having somebody step into or out of the scene before the motor starts again. Reverse action, in which all movement is backward, is made possible by holding the camera upside down, while shooting, and cutting out and reversing the scene end for end after processing.

Our common sense average cameraman does not worry about tricky dissolves, wipes or multiple exposures, for he probably has found that, by reducing the aperture to its smallest opening while shooting a scene, he can secure an adequate fade out, fading in, in the opposite manner. By exposing the film on one subject, rewinding in the dark room and reexposing on a different subject, double exposed effects are made with ease.

Whatever success he achieves is due primarily to his own ability and to his complete mastery of the limited equipment which he has. He does not turn to bigger and better gadgets in an effort to cover up his faults. Instead, he sets out to correct his own filming mistakes by improving his technique with the tools at hand.

Because planning a picture isn't the easiest work, careless, haphazard filming is often the compromise. To overcome this inertia, read the helpful articles appearing regularly in Movie Makers for discussions of ways and means of picture plotting and suggested handling for timely topics. Study the completed films of advanced amateurs and observe how theatrical cameramen manage to tie up all the loose threads in a scenic or sport reel. During your idle moments, try plotting on paper simple skits, and train yourself to reedit and criticize mentally the screened works of your cine contemporaries.

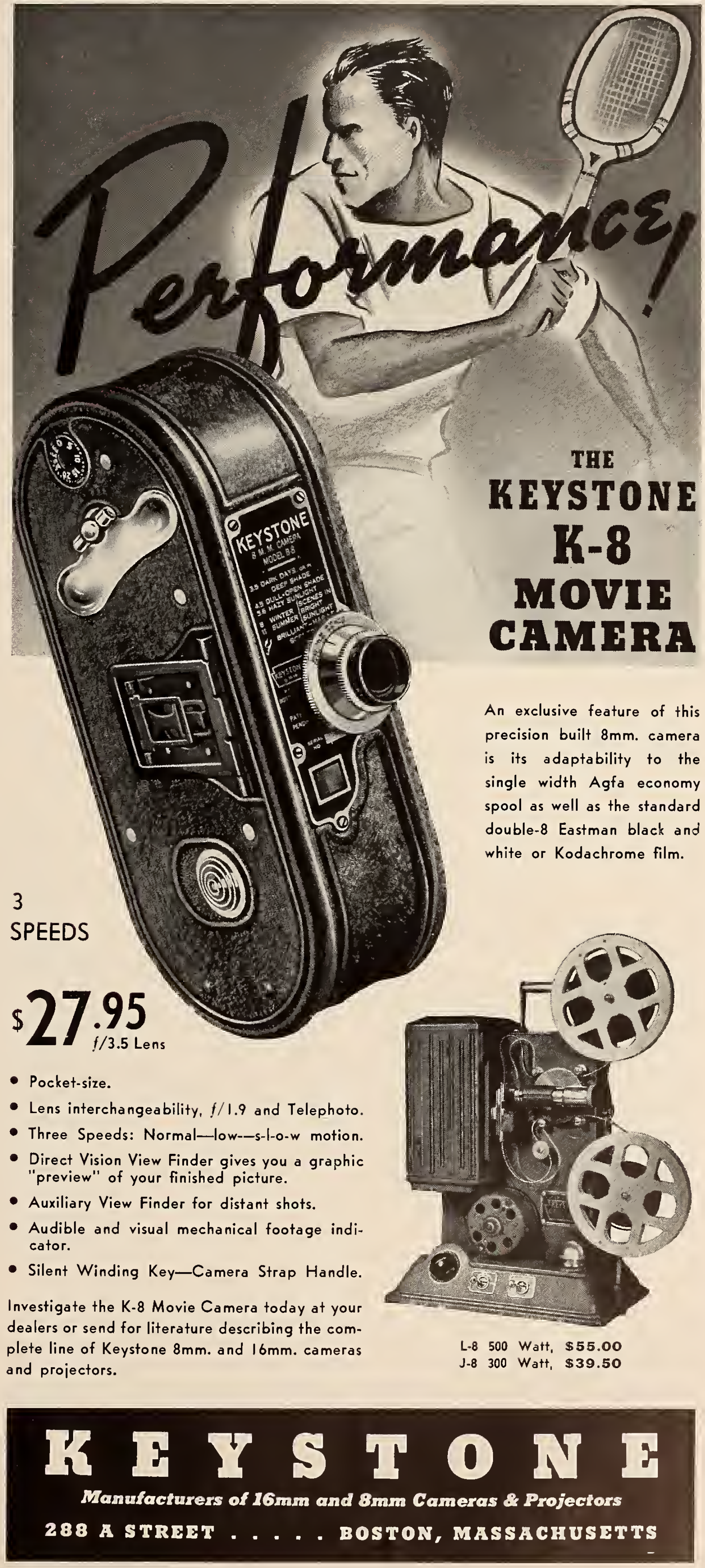
There is something fascinating and refreshing about any artist who can produce a masterpiece with little more than a freshly whittled pencil.

The month of plenty

[Continued from page 485]

into the mouth of a farm horse. Follow with a medium shot showing apple harvesting. The person whose hand appears in the closeup is still standing in the foreground near the horse which is munching the apple. In subsequent shots, the apple pickers are filling their bags and carefully releasing the fruit into the waiting cart. Use closeups of hands picking the ripe fruit from the branches and near shots of apples rolling from the full bags. Longer focus lenses, such as the two inch or three inch, will give an effect of roundness to the fruit, which would be partly lost by a one inch objective.

Film the laden wagon disappearing



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over the hill and follow with scenes of the packing. The ring pack method, used to obtain a level top for the hamper, will arouse the curiosity of your audience as they see that the container really is packed from the top to the bottom. A closeup of the final polish given to the luscious fruit should fade out as the cover is clamped on the hamper.

A title might introduce the next sequence, but I think that it would be better to omit the title and to commence with a fade in, or a slow dissolve, directly from the closeup of the apple packing. The new sequence would show marrow squash and pumpkin as they are gathered from the field and prepared for the market.

A subtitle, *This is where they go*, could precede the next sequence — a city market place. Show general scenes of the busy bargaining and bustle, but use plenty of closeups, too. A small tip will gain you the shelter of a market garden truck from which you may make studies of the bartering public without interference. I have several priceless market studies of persons whom I have never seen before or since and who do not dream of the amusement they have brought to my screen. You could close these market scenes with a fade out on a closeup of a group of pumpkins.

The finale of the film might take place in the kitchen. You could show pumpkins and apples on a kitchen table and you could chronicle the preparation of a pumpkin pie or making apple jelly. These scenes could be done in closeup, to simplify lighting requirements and to give the final treatment a symbolic quality. Or, you could handle them in medium shots, punctuated with closeups, and thus introduce members of your own family.

Perhaps you may want to end the picture with a Hallowe'en party. Fade in on the fitful grin of the Jack o' lantern in the front window. You can keep the flickering quality of the candle light, and still get a picture, by inserting two or three candles inside the pumpkin. Then, for general illumination, place a single flood bulb three or four feet away from the pumpkin. Full exposure is not necessary on the surface of the Jack o' lantern, since, in a color scene, the features will be outlined by the familiar orange glow.

If you have apple ducking at the party, medium shots and closeups of this dripping pastime could be climaxed by a special trick scene.

Obtain a small storm window, about three by four feet in size, and place it horizontally upon two supports that will hold it approximately three feet from the floor. It will be seen that water may be poured on the surface of the glass. But three to four inches of water will be required to float a normal sized apple, so that the sides of the window will have

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to be built up to accommodate this depth. This may be done by using four sheets of ordinary window glass, about six by thirty six inches in size.

With waterproof adhesive tape, fasten these four sheets perpendicularly to the surface of the window and also use the tape to seal securely the four corners of the glass box which results. This makeshift pool will hold the required three or four inches of water for the five or ten minutes necessary to make the shot.

Several rosy apples are placed in the water, and leaning over it are the faces of two or three children. The camera is on the floor directly beneath the center of the pool. The scene is lighted from below with two flood lamps in reflectors placed on either side of the camera. The children's faces also should be lighted from below, with lights on either side of the window. Start the camera while the surface of the water is calm, and then ask one of the children to stir it. Continue shooting as one of them leans downward to duck for the prize. Unless the water is eight or ten inches deep, actual ducking may not be filmed from this angle, as the apple would be pressed against the bottom glass, thus destroying the illusion.

If any wise person wants to know who did the filming from the bottom of the tub, you can ask him who filmed Snow White from the bottom of the well. A slow fade out on this scene could complete the film, ending your October reel.

Amateur clubs

[Continued from page 492]

the preliminary selection, the three contesting films will be screened in competition before regular audiences of the Newark Newsreel Theatre, and the first place winner will be selected by audience applause. Full details of the contest rulings may be had on application to Mr. Conklin, *Newark Sunday Call*, Halsey Street, Newark, N. J.

Pictures in Portland Late meetings of the Portland Cine Club, in Oregon, have featured screenings of outstanding films by members. Vernon Brown, ACL, presented, on 8mm. Kodachrome, *Pasadena Tournament of Roses*, while F. H. Schoene contributed a 2000 foot, 16mm. color record of a trip to Europe. Untitled, the latter film was accompanied by the producer with a running comment.

St. Louis studies Tricks and talkies were the problems for discussion and demonstration at late gatherings of the St. Louis Amateur Motion Picture Club, according to *Reel News*, recently issued bulletin of the group. On the program of camera tricks, member George C.

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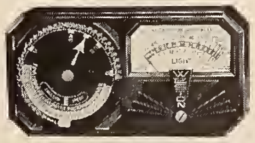

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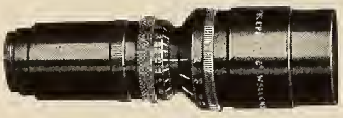

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Williams, ACL, presented a demonstration reel of 8mm. magic, with the evening rounded out by a screening of *Nite Life*, the outstanding comedy by J. Kinney Moore, ACL, from the League's Club Library. J. C. Karl, of the Eastman Kodak Company, was in charge of the meeting on sound films; he gave a demonstration of the Kodascope Sound Special.

Club chief dies Officers of the Philadelphia Cinema Club have announced, with profound regret, the death on September 14 of Ripley W. Bugbee, ACL, club founder and president. He was thirty eight years old. Members of the League's staff, who knew Mr. Bugbee both as a charming personality and as an enthusiastic, sensitive movie maker, join with the Philadelphia Cinema Club in mourning his loss. He will be remembered by his fellow members in the League as the producer of *The Least of These*, an outstanding study of a home for the feeble minded, which won for Mr. Bugbee a distinguished place among MOVIE MAKERS Ten Best films of 1937.

Fine points Members of the Jefferson City Cinema Club, in Missouri, heard lately from Sherman P. Lawton, director of visual education, Stephens College, about motion picture appreciation. Mr. Lawton illustrated his discussion with a screening of clips from *Pasteur* and of a documentary film on the history of the movies. On the same program were *Moose Hunt*, 1200 feet of 16mm. Kodachrome, by Paul Hunt; *Fishers of the Grande Anse* and *Two Hundred Inch Telescope*, from the League's Club Library.

Doings in Dayton At their last meeting before the summer recess, members of the Dayton (Ohio) Cinema League viewed the 8mm. Kodachrome studies compiled by member D. F. Alexander on a recent trip through Virginia's Blue Ridge Mountains and along the famous Skyline Drive. More than a hundred attended the program, presented at the Dayton Art Institute.

Baffled in Bristol Production has been completed and the premier screening held for *Anything Can Happen*, a 300 foot, 16mm. comic mystery filmed by members of the Bristol Cinema Club, ACL, in Connecticut. Allen W. Case, ACL, was production manager, with Lee E. Paulmann, ACL, serving as director and George Neubauer, ACL, as cameraman. The picture was based on an original story compiled by the club.

Jacksonville ballots Officers for the coming year of club activity have been announced by the Jacksonville (Fla.) Cine-

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Shot from "Danny's Mistake", by Long Beach Cinema Club

matographers as follows: Leslie Sikes, president; Dr. Gordon King, ACL, first vicepresident; Owens Perdue, second vicepresident; Neil Wade, treasurer; Mrs. Ted Baily, secretary. Meetings are being held on second and fourth Mondays of the month, at 8:30 in the evening, in the Hotel Seminole, to which all visiting movie makers are invited.

Flint shows films During the summer, members of the Flint Amateur Movie Club, in Michigan, have given two worthwhile and successful public presentations of amateur films. *Not One Word*, from the League's Club Library, comprised the first program, which was to represent amateur motion pictures in an exhibition arranged by the Flint Camera Club. *For Human Needs*, a Community Chest propaganda picture, produced for the Elgin, Ill., welfare center, by G. William Lang, ACL, was the feature of the second screening, presented in support of the Flint Community Fund.

Active in Aledo New in Illinois is the Aledo Camera Club, formed during the summer and now meeting on the third Thursday of each month. First officers are Harold Witt, president; John Bickett, vicepresident; Fred Brown, secretary and treasurer. H. O. Stutsman has been appointed chairman of programs. At an early meeting, Stanton Prentis screened his color movies of a trip to Mexico.

New in Miami Closing its charter roll at seventy five, the Miami Camera Club, strong new group in the combined still and cine camera field, was organized during the summer and is now well under way on an intensive program of activities. Dr. E. R. Crossley, ACL, second vicepresident, represents the Cinema Section on a board of officers which includes H. L. Sillocks, president; G. D. Fleming, jr., first vicepresident; R. C. Lipe, treasurer; J. Mendelson, ACL, secretary; J. W. Deakin, corresponding secretary. The movie group, which meets separately on alternate Mondays, already has undertaken the production of a city film, in cooperation with the local Chamber of Commerce.

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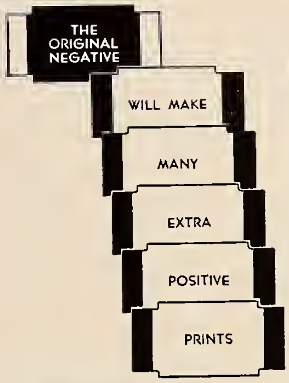
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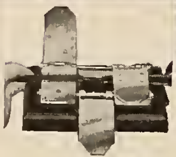

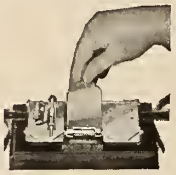

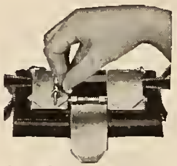

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Book reviews

■ *How to Make Good Movies*, 230 p., illustrated, cloth; $2.00; Eastman Kodak Company, Rochester, N. Y.

Described as a complete handbook for the amateur movie maker, this publication of the Eastman Kodak Company is lavishly and beautifully illustrated with photographs, motion picture frame enlargements (both 8mm. and 16mm.) and natural color reproductions. It is the sort of work that makes commercial publishing houses despair, for, in presenting its own products, naturally the Eastman Kodak Company has been generous with both money and labor, and the result is an amazing book value for the two dollar price.

The text represents an intelligent effort to give information about movie making technique in terms that the beginner will understand and in a style that he can enjoy. Technicalities are reduced to a minimum; the phraseology and clichés of the routine writer on photographic methods are happily absent. So it is a pleasure to read the book, an experience rare enough in photographic literature.

The opening paragraph of the text indicates the approach of the writer, entirely new as far as books on this subject are concerned. After the heading, "Just what is a movie?", the author continues, "It would seem, offhand, that a 'movie' is a series of scenes filmed with a movie camera. On this page you see extracts, somewhat enlarged, from several movie scenes of a picnic. Exposure and focusing are correct, and all of the members of the picnic have been clearly recorded.

"*Yet these scenes do not really represent a movie of a picnic.*"

Using another set of illustrations, which imply continuity and sequencing, the author goes on to explain what a movie is. Throughout the book, the treatment of the subject matter of the film is given equal prominence with advice about technique. And an extraordinary amount of information is presented about both. In all cases, points are clarified and amplified by well chosen frame enlargements and diagrams so that anybody who has read this book must have an intelligent idea about all movie making fundamentals.

A number of easily filmed plot and trick ideas are included, and especially commendable are the new applications that the author has found for simple trick methods. Some of the stunts are exceedingly clever and will amuse movie makers who think that they have considered all of the possibilities of reverse motion and stopping the camera to make something appear or disappear.

How to Make Good Movies has been so expertly prepared that, in spite of the fact that it presents the whole basic technique of movie making and does this in a light, graceful style, it also will be exceedingly useful as a reference work. The subject matter is clearly divided so that one could pick up the book and, in a few seconds, find all of the material that it contains about any one topic. An index is included in the forepart of the book, and Kodachrome exposure guides for outdoor and indoor work are inserted in a pocket in the back cover.

■ *American Cinematographer Hand Book and Reference Guide*, by Jackson J. Rose, A.S.C., 208 p., fabrikoid; $3.00; American Society of Cinematographers, Hollywood.

One of Hollywood's leading camera experts has gathered a vast amount of helpful data into one convenient little book. While the bulk of the material is designed to aid the 35mm. studio cameraman, there is a generous section devoted to the 8mm. and 16mm. field. A listing of miniature still cameras and 16mm. and 8mm. movie cameras is one of the interesting features. Depth tables, filter compensation charts and other lens and film data are included.

■ *The Power of Diversion*, by Charles Thorpe Griffith, 48 p., cloth; $1.00; Dorrance and Company, Philadelphia.

In this small book, Major Charles T. Griffith, ACL, a retired officer of the United States Army and a business executive of Philadelphia, presents the results of his own experience in physical suffering and in finding a practical means of diverting attention from it. Among other methods of diverting one's mind from suffering, Major Griffith advocates the use of hobbies. Movie makers have long known that their own hobby is so interesting as to have practical therapeutic value. They will find Major Griffith's discussion of this very real human problem of interest, particularly since it is written in a common sense, modest and impersonal style.

Get the "hook"

[Continued from page 494]

should not we amateurs also give it some thought? How can we put a "hook" into our films that will help our friends get over that habit of looking for excuses to leave when we begin to haul out our latest footage?

You may argue that it is all very simple to put a "hook" in a fiction story, but that it is a different matter to arouse curiosity about those shots of Dad on his last fishing trip, or the reels that you took when the baby cut his first tooth. That is a fair point.

Take that fishing sequence, for instance. There is plenty of footage of Dad out in the middle of the stream, with his hip boots on, and there are

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many shots of beautiful scenery up and down the river. There is even that lucky scene of the fish struggling in the water and Dad's pleased look as he hauls him in. Here is a suggestion for putting a "hook" (not the one used to catch the fish) in the film.

How about a sequence beginning with Dad looking in the garage behind the old boxes and rubbish in the corner? He calls Mother and asks her something. Then they both look around the yard. Finally, Junior comes into the picture. They consult him. He nods and runs off, coming back with the garden spade. Dad takes it, sinks it into the ground, turns over the earth, searches in it with his hands and triumphantly brings forth an angle worm which he deposits in a can Junior has brought. Dad adds another to the can, then Junior puts one in; they both smile and work feverishly as you fade out and into the scene along the river bank.

Or, if Dad is a dry fly fisherman, you could begin with shots of him searching for a book of flies. He could accuse each member of the family of taking it, and, as the investigation proceeds, audience curiosity would mount because, of course, we would not know what was going to happen until the all important flies were found.

This sounds like a very simple sort of beginning, and it is; but, when you try it, you will be surprised to see how it draws the spectator's interest. In the first example, he wonders what Dad is looking for. Then, when he finds out, he wonders why he is digging in the earth with his hands; then suddenly he realizes, as he sees the worms, that a fishing trip is in the offing. Before he can think about it, the scene is switched to the river bank, giving the whole sequence smoothness and interest.

Or, take Baby's first tooth. There must be a dozen interesting ways in which this could be worked out. Here is one that comes quickly to mind. An older sister or brother comes rushing into the scene and tells Mother something. Mother registers amazement, then joyous excitement. She rushes to the telephone and calls Father at his office. He also registers incredulity and slams the 'phone down, grabs his hat and rushes out of the office as his fellow workers look on in wonderment. Then would come two or three shots, very short, of a car careening through the streets. Finally, there would be a shot of the whole family filing into the nursery, with Mother persuading Baby to smile as the family looks on proudly. There, we should cut to a closeup of the new tooth.

Here, again, we arouse the interest of the audience by slightly mystifying them until we have stimulated their curiosity. We should do this right at the beginning of the film, because we want to challenge attention, for, even though

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the audience may be made up of our personal friends, when they look at one of our pictures, they are bound to approach it with the same attitude that anybody approaches a piece of entertainment, be it a movie, a story or a play.

The scenic, the travel reel or the documentary picture also may be given an opening treatment that will capture initial interest. You might start a scenic with an unusual viewpoint—for example, an ultra closeup of a flower, made with a telephoto so that the center of the blossom fills the whole screen. The unfamiliar appearance of the small section of the flower will interest your audience, and the succeeding scenes will reveal the subject.

Another picture might begin with an upward angle closeup of arrows landing, quivering, in a target, this scene being filmed at a safe distance with a telephoto. After this might come a closeup of hands and arms fitting an arrow in the bow and, finally, a medium scene revealing the archer. She is in a bathing suit, and the whole sequence opens the treatment of a day at the beach.

Any number of other suggestions will occur to the movie maker, the nature of the precise treatment depending upon the subject. It is always wise to strive to stimulate curiosity at the opening of a picture, and you always can do it to some extent.

So make it your filming motto to "give them the hook." If you do, you will find that your friends always will think the show was too short, to say nothing of the pleasure and satisfaction you will get, yourself, from knowing why they like it.

The clinic

[Continued from page 495]

ond or slows it from sixty four to sixteen, depending upon whether he is making a fade out or a fade in. While this procedure does not give a complete fade, it does produce a gradual darkening, and, when he splices, he has the choice of areas of varying density at the beginning and ending of each scene. Thus he may choose the two spots that most closely match. The resultant slight fade out and in between scenes is pleasant, yet not pronounced enough to be called a real fade, nor does it have the finality of a total fade.

Blue print From Hazlehurst, Miss., William A. Long, ACL, writes, "Try blue print paper in making Kodachrome titles, for it is cheap and easy to use. Letter your titles with India ink on a sheet of celluloid or tracing paper and then make blue prints of them. All that you need is a printing frame and a pan of water. Expose the blue print paper to the title on the celluloid in the printing frame just as you would print a still picture from a negative. Wash the blue print in the water for about thirty seconds, and, as soon as it is dry, you will have an excellent title with white letters on a blue background."

Contrast One enterprising movie maker reports the fact that many of the signs which he found in the Western National Parks are made with green lettering on a white background. Certain types of panchromatic film have a high green sensitivity, and the result is that green comes out rather light, and the wording is not legible enough. He overcame this difficulty by using a red filter on all sign shots. The red filter darkened the green and gave excellent contrast with the white background.

Hallowe'en's gay ghosts

[Continued from page 489]

cameras in so unexpected a fashion, we must remember that anything goes on All Hallows' Eve. Besides, think of the hilarity that will arise when the film is shown later!

Naturally, the host will offer his gloved hand to certain chosen visitors as they enter and, as a matter of course, this hand will remain in the visitor's grip as the host turns away, since it is a glove stuffed with sawdust. The movie version of this simple minded trick will be sufficiently amusing if shot in closeup, but more so if we dress it up a little. The host looks at his empty sleeve, turns about and says (title), *"Give me back my hand!"* The visitor then hands it back with a sheepish grin, and the host takes it with his left hand, his other sleeve being empty. He approaches a table and rests his handless sleeve on the table, in a good setting for a closeup. In the closeup, the empty sleeve rests on the table, while the other hand places the stuffed glove in proper position with relation to the sleeve. A short interval—then the stuffed hand begins to flex its fingers; it is obviously now attached to the arm, and it nonchalantly picks a cigar from a box nearby. Cut to a medium shot completing the continuity; the host lights the cigar. The *modus operandi*, as indicated in Fig. 1 on page 489, is simple. The stuffed glove is placed in a position which can be closely imitated by the actual hand wearing a similar glove. The substitution is made by the familiar method of stopping the camera, making the change and starting it again. The shot must be made from a firm tripod, as the camera must not move during the substitution.

Of course, there will be in evidence a hollowed out pumpkin, with features in silhouette, and this sequence may well feature the small boy of the family. He is first shown in the kitchen, carving out the head. Then he carries it out and sets it up on the gatepost in front of

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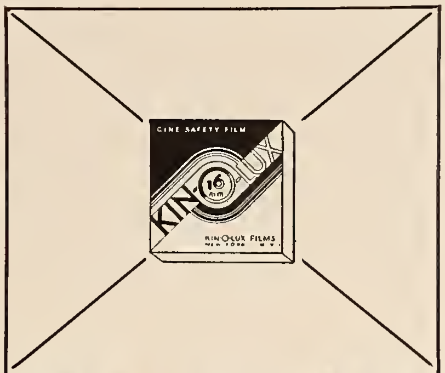
the house. A most effective shot could be made of the grinning head in this position, its features brightly lighted from within. If such a shot is made just before dusk, with a flood light placed inside the pumpkin instead of the traditional candle, a good effect can be had. The surroundings will be underexposed, while the light inside the pumpkin will shine brightly through the cutout holes. The result may be improved by placing some sort of diffusing material just back of the openings in the pumpkin. Tissue paper will serve this purpose, but don't turn the light on until the last minute, else the paper may scorch. The connecting wire may be carried through a hole made in the opposite side of the pumpkin, and a porcelain socket and rubber covered wire are best for use with a flood type lamp. If color film is being exposed, orange tissue paper will be most effective for diffusion. Don't expect your flood bulb to last very long if you burn it continously inside the pumpkin. Better just turn it on for the picture.

By this time, the guests inside are bobbing for apples, or pinning the tail on the donkey, or engaging in other pastimes. Any favored person can be shown immediately placing the caudal appendage on the right spot, even though he is blindfolded, or he may be enabled to capture the floating apple in one accurate movement. This is done by means of reverse motion. Simply have the subject go through the action backward, with the camera held upside down while taking the picture. The donkey's tail is held in the right place for a second or two, then the subject backs off in an erratic fashion, waving the tail about. Or, if we don't want to trouble about filming this in reverse motion, the subject may be allowed to peep. An amusing skit can be produced by having the subject miss the mark entirely, so that he finally pins the tail in some out of the way place. As to the successful apple bobber, this is best filmed in reverse motion. The apple is held in the teeth for a few moments, then dropped, after which the subject endeavors to capture it again, of course without result. Film the action with the camera upside down, and, when the film is spliced end for end, an amusing effect will show the apples moving around in the water in a very unusual fashion, and the subject finally capturing one.

There is a tradition, on Hallowe'en, that a maiden may steal off to her room at midnight and, by the light of a candle, peer fearfully into her mirror. There, over her right shoulder (if the spirits are favorable), she may see the face of her future husband. Such a thrilling dénouement can be filmed



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easily, provided the future husband will volunteer to act the part. The effect will show the sudden appearance of the future mate, with a movie camera in his hand, and this should lend a particularly modern, prophetic touch to the old legend. Here is the way to do it. (See the illustration at the top of page 489.) Place the young lady in front of the mirror, with the camera pointing at an angle, so that a dark portion of the room may be seen in the mirror, over her right shoulder. She may hold a lighted candle in her hand, and a single reflector is placed low, outside the camera field, to illuminate her face and figure, but the rest of the room, as seen in the mirror, is in shadow. Now, the gentleman in the case is posed in this shadow portion, so that he, too, would be reflected in the mirror if his face were illuminated. Another reflector is placed low so that, when it is suddenly turned on, his figure will appear in the mirror as if emerging from the darkness. All this having been arranged, the camera is started with the first light, only, turned on. Then, at an appropriate place in the action, the second light is switched on, from a point outside the camera field, to reveal the second figure reflected in the mirror. Since a fairly wide open stop will have to be used, with supersensitive film, it is best to focus carefully upon the image of the girl in the mirror. A visual focusing device is ideal for this purpose, but, failing this, measure the distance from the subject to the mirror and add this distance to the distance from the camera to the mirror, using the total figure when adjusting the focusing scale on the lens.

Hallowe'en filming carries many possibilities for camera tricks and special effects. A few have been outlined here, but many variations are possible. Imagination is a most valuable ally in arranging them, and the atmosphere of Hallowe'en should stimulate the imagination.

The tricks time plays

[Continued from page 488]

The last we see of the ball, it is disappearing through the sky, to the left. A few days later, without changing reels, he takes a picture of his wife waving to him from the front porch. As the scene opens, her right arm is raised above her head. Project these two scenes one after the other, and the audience exclaims with a laugh, "Catch?" A sequence has been formed in the spectator's mind—a ball flying through the air, a hand upraised to receive it. Both motions are in the same mental direction. Lou Gehrig hit the ball, and Mrs. Smith prepared to receive it.

Suppose that, instead of the wife waving, it happens to be a picture of a steel worker high aloft, catching a rivet in his bucket as it is tossed to him by another worker out of sight. The sequence is now perfect, and the audience roars with laughter—a ball player making a hit, and the ball (as it seems to them, since the flying object moves too fast to be identified) being caught on the twenty fifth floor of a downtown skyscraper. "Some hit!" This was an *and* sequence—Gehrig hit the ball, *and* a downtown riveter caught it. That is how many comedy effects are produced—the perfect synchronization of two motions *in the same direction.*

Notice that such connections are inherent in the film medium. Orally, it is possible to make two unrelated statements in close succession, because of a slight pause or a change of tone. In writing, we can use punctuation, spacing, paragraphing or rules, to indicate the extent of the transition. But films run continuously, and that is the most basic fact of our art. If the action is unidirectional, the effect is the same as if we had said "and." If the direction is reversed, it is the same as saying or writing "but." The only way we can have a perfectly neutral space or paragraph is by using a fade out and fade in or a subtitle. The screen, like all other forms of articulate expression, has its grammar.

Since continuity is an intrinsic part of any film, whether we like it or not, we might as well utilize it to our advantage. All we have to do is to remember the principle of The House that Jack Built, or the merchandising rule of "ensembling." Instead of selling only a coat, or only a pair of shoes, the good merchant sells a coat *and* hat, shoes *and* stockings. The accessories emphasize the main article. The side scenes of the film are its salt and pepper, its sauce and trimmings. Whatever will yield one good shot will yield two or three that will help to round out the sequence. There is no need to dramatize the action, to use makeup or to introduce artificialities.

Are you going to the mountains? Then don't leave your filming until you reach the top. The too inclusive shot you would make there would not fit in with anything else you have to show. Plan a brief sequence, which will eventually take its place with others in a full reel of vacation subjects or of scenic beauties. Here is a possible sequence:

(1) Loading the car with passengers; (2) view of the range from the foothills before starting the climb; (3) a pause half way up, looking back at the twisted road which dominates the valley; (4) the inn; (5) the range from the top; (6) scenic near shots of rock formations and flowers; (7) sports; (8) starting for home; (9) sunset on the range.

Whatever the subject, the method always applies. It is the movie method. Whatever is shown must be identified by reference to other things, must be seen from several angles, in action and continuously.

News of the industry

[Continued from page 497]

Sport-Pod, resembles a cane. In use, the handle unscrews, revealing a level head for the camera, which is affixed by means of a standard tripod screw. An inner shaft is incorporated, tipped with rubber at one end and with a spike at the other. This shaft may be clamped in place at any position and enables the user to extend the camera height from thirty three to sixty inches.

Dealers elect Charles Bass, president of the Bass Camera Company, 179 West Madison Street, Chicago, was elected president of the National Photographic Dealers Association, at its annual meeting in Chicago, in the last days of August. He succeeds, in this office, Joseph Dombroff, vicepresident of Willoughbys, 110 West 32nd Street, New York City, who has served as head of the national dealer group since its organization. Henry Herbert, president of the Guild of Photographic Dealers, of New York City, was chosen as vicepresident of the national association; Karl A. Schlanger, of Chicago, was selected as recording secretary and Percy Y. Howe, of New York City, was reelected treasurer.

The association decided to secure a paid secretary to develop its work more rapidly. By laws were changed to permit membership of dealers who have complete camera and supply departments, even if these are maintained as a part of a larger establishment handling other goods than photographic. Attendance at this year's meeting was larger than that of last year by fifty. Exhibitors were well on the increase, their offerings requiring an additional floor over previous years. A special car took New York City members of the association to the Chicago meeting.

Agfa in Dallas For more convenient service to its customers in the Southwest, Agfa Ansco Corporation has opened a new branch office at 2025 Commerce Street, Dallas, Texas. A complete stock of photographic materials and supplies will be carried.

Willoughbys-Besbee The title making apparatus, described in these columns last month as the Besbee Universal Titler, has now been named the Besbee Universal Titlemaker and will be distributed wholesale exclusively by Willoughbys, 110 West 32nd Street, New York.

Fair Trade Seemanns, Inc., 6628 Santa Monica Boulevard, Hollywood, Calif., on August 10, 1938, sent out copies of their new Retailer Fair Trade Agreement to all dealers in States having Fair Trade Acts.

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Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Martindale's Library, 543 S. Western Ave.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
MONTEREY: McKay Photo Service, 470 Alvarado St.
NAPA: Levinsons Pharmacy, 948 Main St.
OAKLAND: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store. 5331 Foothill Blvd.
PALM SPRINGS: Ward's Camera Shop, Box 446.
PALO ALTO: Keeble's, 323 University Ave.
PASADENA: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
RIVERSIDE: F. W. Twogood, 3700 Main St.
SACRAMENTO: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
SALINAS: Anderson's Electric Shop, 342 Main St.
SAN BERNARDINO: Arrowhead Camera Shop, 610 Third St.
SAN DIEGO: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
SAN FRANCISCO: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
SAN JOSE: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
SAN PEDRO: Sunset Photo and Gift Shop, 825 Pacific Ave.
SANTA ANA: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
SANTA BARBARA: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
SANTA MONICA: W. W. Martindale, 3rd & Bway.
SOUTH GATE: Hollywoodland Studios, 9320 California Ave.
STOCKTON: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
TAFT: Justus Studio, 212 Fifth St.

COLORADO

BOULDER: D. L. Yocom Studio, 1724 - 12th St.
COLORADO SPRINGS: Shewmaker's Camera Shop, 30 N. Tejon St.
Stewart Bros., 17 N. Tejon St.
DENVER: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
GRAND JUNCTION: Dean's Camera Shop, 639 Main St.
Lincoln Park Pharmacy, 727 N. 12th St.
GUNNISON: Little Art Studio, 247 N. Main St.
MONTROSE: Anderson Drug Co., 418 Main St.
PUEBLO: Camera-Craft Shop, 503 Court St.
STERLING: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

BRIDGEPORT: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
BRISTOL: Lee E. Paulmann, 252 Main St.
DANBURY: Heim's Music Store, Inc., 221 Main St.
HARTFORD: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MERIDEN: Broderick & Curtin, 42 E. Main St.
MIDDLETOWN: F. B. Fountain Co., Inc., 483 Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
NORWICH: Cranston Co., 25-29 Broadway.
SEYMOUR: Shermer's Photographic Goods, 68 Bank St.
STAMFORD: Leon Deran Studio, 32 Park Row.
TORRINGTON: Flieg & Newbury, 45 Water St.
WATERBURY: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

WASHINGTON: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St.. N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

FORT MYERS: Heitman-Evans Co., P. O. Box 69.
JACKSONVILLE: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
MIAMI: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
ORLANDO: The Central Camera Store, 110 N. Orange Ave.
PENSACOLA: Rox Stationery Co., 10 S. Palafox St.
ST. PETERSBURG: Robison's Camera Shop, 410 Central Ave.
TAMPA: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele, 914½ Franklin St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
VALDOSTA: Ricks Studio.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
POCATELLO: Cook Drug Co., 333 W. Center St.

ILLINOIS

ALEDO: Swan Drug Co.
BLOOMINGTON: Hawkins Studio, 214 W. Washington St.
CHICAGO: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Chicago Foto Supply Co., 10609 Wentworth Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
IDEAL PICTURES CORP., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans. Photo Finisher, 1953 E. 71st St.
A. G. Spalding & Bros., 211 S. State St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
CICERO: Joray Camera Stores, 6003 W. Cermak Rd.
DECATUR: Pfile's Camera Shop, 100 E. Prairie St.
DE KALB: Lundberg's News Stand, 324 E. Lincoln Highway.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
FREEPORT: Emmert Drug Co., 15 W. Stephenson St.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
MOLINE: Seaholms, 423-15th St.
OAK PARK: Hattstrom & Sanders, Inc., 1001 Lake St.
OTTAWA: Corbus Drug Co., 709 La Salle St.
ROCK ISLAND: Rocklan Movie Sales, 38-40 State Bank Bldg.
ROCKFORD: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STREATOR: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

EVANSVILLE: Smith & Butterfield, 310 Main St.
FORT WAYNE: Howard Co., Inc., 112 W. Wayne St
SUNNY SCHICK, NATONAL BROKERS, 407 W. Washington Blvd.
FRANKFORT: A. G. Chittick, 206 E. Walnut St.
GARY: Gary Office Equipment Co., 25 W. Sixth Ave.
HAMMOND: The Colonial, 437 State St.
INDIANAPOLIS: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Central Camera Supply Co., 1551 N. Meridian St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
LA FAYETTE: Hinea's, 634 Main St.
MARION: Movie Shop, 309½ S. Adams St.
MUNCIE: Otto Sellers, 402 E. Charles St.
SOUTH BEND: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
TERRE HAUTE: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

BURLINGTON: Sutter Drug Co., Third and Jefferson Sts.
CLINTON: Beil Studio & Supply House, 200 S. Second St.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
DUBUQUE: Eldon Imhoff, 456 N. Booth St.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
MASON CITY: Kayenay Camera Store, 14 First St., S. E.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.

(Continued on page 520)

Dealers Listed in Black Face Italics Are Display Advertisers in MOVIE MAKERS

Practical films

Reporting use of personal films in serious fields

■ Two years ago, Julian F. Schmidt, ACL, of Green Bay, Wisc., produced a three reel, 8mm. publicity film for the Shefford Cheese Company. This motion picture and its several duplicate copies have proved to be so successful, and have attained such wide distribution throughout the country, that the sales department of the company has ordered another similar film to be made, again by Mr. Schmidt and again on 8mm., but this time in color. Enough color footage will be shot so that four original copies can be made, each identical and each picturing the manufacture, processing and packaging of cheese. It can be estimated that well over 2000 feet of 8mm. color film will be exposed.

■ Featured in *Pathe News* and *Life* magazine, the Alligator tractor is now the main subject of a 450 foot, 16mm., silent motion picture filmed by H. S. Wurtele, ACL, for the Roebling Amphibian Tractor Company, of Clearwater, Fla. This production, which illustrates the manner in which these tractors can be used on land or water, was taken originally in color and has been duplicated in black and white for distribution.

■ Two non profit organizations, financed by grants from the General Education Fund of the Rockefeller Foundation, have been established recently to promote the use of educational motion pictures and to serve as liaison units between producers and users of instructional films. The Association of School Film Libraries, Inc., under the direction of Fanning Hearon, will invite membership of schools and colleges for which films will be appraised and recommendations made. However, no actual production nor distribution will be undertaken. The American Film Center, the other group which will serve as a connecting link in the visual aid field, is described by Donald Slesinger, one of the directors, as a "middleman" between scientific, educational, social, industrial and governmental organizations, which have film ideas, and the production and distribution units capable of bringing the ideas to the screen. It will also offer its research facilities to producers of entertainment films, but will not engage in production work.

■ Dramatizing an actual incident, *Serum to Windham* pictures a race against death carried on by various cooperating New York State agencies in rushing a pneumonia serum far up in the Catskill mountains through a blinding blizzard to save the life of a stricken boy. Produced by the New York State Department of Health and photographed by Leon A. Kreger, the 35mm. film enjoyed its première screening recently in the Grand Central News Reel Theatre in New York City before a gathering of State health officers and interested officials, including two State troopers who figured in the actual race. The picture is to be used in a drive during the winter months to reduce the number of pneumonia deaths in the State, and its purpose is to educate citizens of the State and to inform them of the availability of serum for even the more unusual types of pneumonia. The film is accompanied by a narrative written and delivered by T. C. Stowell, Assistant Director of Public Health Education.

■ To publicize the luxurious Hollywood Beach Hotel, Hollywood, Fla., Ralph E. Deininger has recorded its many facilities and attractions on 400 feet of 16mm. color film. The footage includes interior views of the hotel rooms and presents the athletic opportunities which are offered in the way of swimming, fishing and boating.

■ The increasing number of amateur movie makers who have been producing 16mm. business films has brought a great variety of subject matter to the current list of practical movies.

For example, a review of the history of a mink fur is being filmed by George Farmer, ACL, at his mink ranch at Mount Ayr, Iowa. The picture will record the breeding and care of the mink before their fur is transferred to the various Park Avenues of the world.

Growing, harvesting and canning California fruits and vegetables are being pictured by John E. Schwaner, ACL, of Piedmont, Calif.

A social service program, undertaken in a dozen neighborhood houses and settlements by a single church denomination, is to be recorded by Warren E. Thompson, ACL, of Chicago, Ill.

Henry V. Bastin, ACL, is engaged in filming the activities and advantages of a county children's home at Anchorage, Ky. Known as Ormsby Village, the home is supported by an endowment and by personal contributions for the benefit of orphans and underprivileged children.

■ Reported to be the first record film of any of the major golf tournaments in the United States, an 800 foot, 16mm. color study was produced to picture the National Open Golf Championship held at Cherry Hills Country Club in Denver, Colo., last summer. Taken for the National Films Programs, Inc., by Neil Horne, ACL, the color movie shows the highlights of the tournament and pictures the outstanding players.

Why hunt for backgrounds for your movie titles?
It costs less and you get more when you use
BESBEE SEASONAL
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20 photographs to the set! $2.50
New edition . . . twenty outstanding photographs for backgrounds when you title summer pictures. Subjects include sports, seashore, travel, landscapes, etc. You'd never be able to make up such a variety yourself without spending ten times $2.50, and even more!
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Write to Bill Besbee, Trenton, N. J.
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TRENTON, N. J.

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Stock up now for the Winter season with movie necessities for those nights in. We shall be pleased to send literature. Send name and address. Specify your needs—8 or 16 mm.
JAMES A. PETERS
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10 Reel Programs $7.50
Write for our
ADD-A-PAGE FILM CATALOGUE
CLEM WILLIAMS FILMS
"We Cover The Nation"
410 Diamond Bank Bldg. Pittsburgh, Pa.

(Continued from page 518)

KANSAS

Salina: Rose Jewelry Co., 114 W. Iron Ave.
Raplee's Jewelry Store, 149 N. Santa Fe.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 9 Newbury St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Little Cinema House, 9 Newbury St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Saunder's Photo Shop, 467 Essex St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's. 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co.. 212 W. Huron St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co.. 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Miller Cine Films, 202 S. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Elbee Shop, 452 E. Fordham Rd.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
Fordham Electric Co., Inc., 2563 Webster Ave.
FOTOSHOP, INC., 136 W. 32nd St.
18 E. 42nd St.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc.. 16 Warren St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
MOGULL BROS., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
United Motion Picture Industries, 149 W. 48th St.
Universal Camera Exchange, 97 W. Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store. 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.

Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 111 W. High St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: U. S. Ultra Service, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: *JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE*, 456 Turner St.
M. S. Young & Co., Bell & Bowell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co.. 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc.. 918 Chestnut St.
Pittsburgh: *CAVALIER CAMERA CO.*, 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer. 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Pilkington Laboratory, 333 N. St. Paul St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VERMONT

Springfield: Wheeler's Pharmacy, Inc., On the Square.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Hill City Movie Supply Co., 210 Seventh St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.

Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Mariahilferstr. 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St.. W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F.. 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.)
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.)
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart. 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd.. 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V.. Anna Paulownastraat 76.
Hans Nieuwenhuis. 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

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Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co.. Cine-Service. Stadelhoferplatz (Gottfried Kellerstr. 5).

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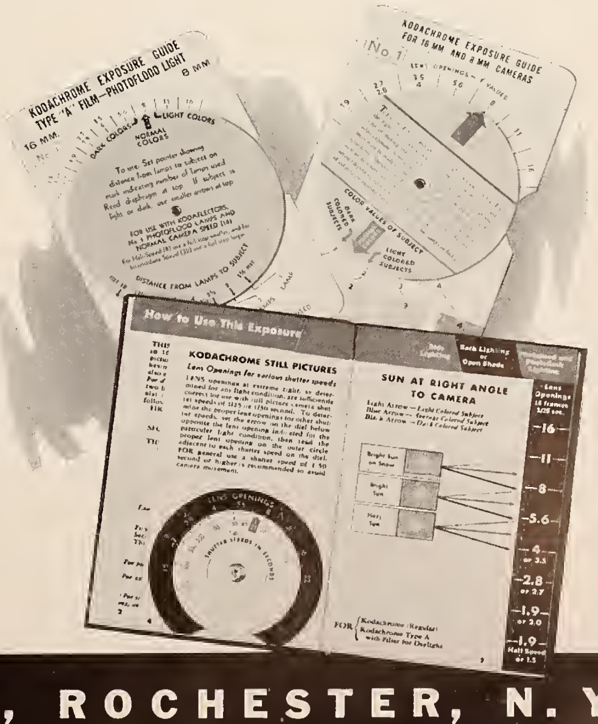
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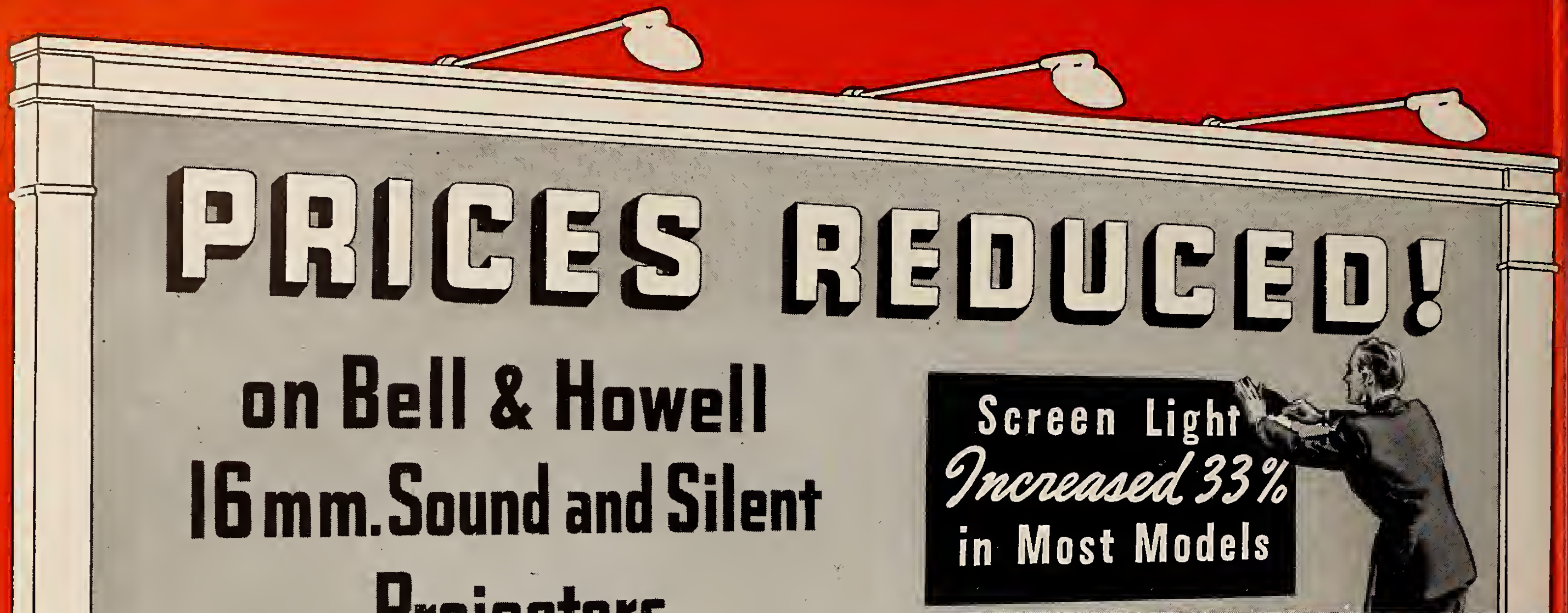

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on Bell & Howell 16 mm. Sound and Silent Projectors

Screen Light *Increased 33%* in Most Models

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NOW you can have the projection equipment you've always wanted . . . a genuine Bell & Howell Filmo or Filmosound. For improved manufacturing methods have just made possible price reductions bringing this superlatively fine equipment within the reach of every movie maker.

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These B & H projectors are compact, portable, and easy to operate. Send coupon now for complete information. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

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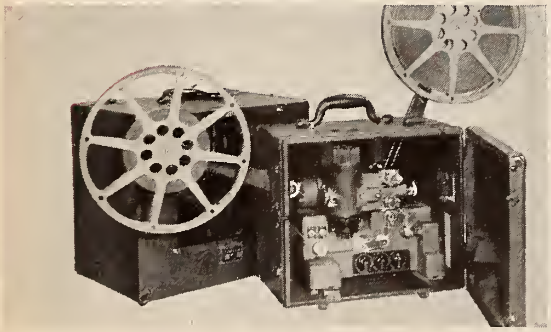

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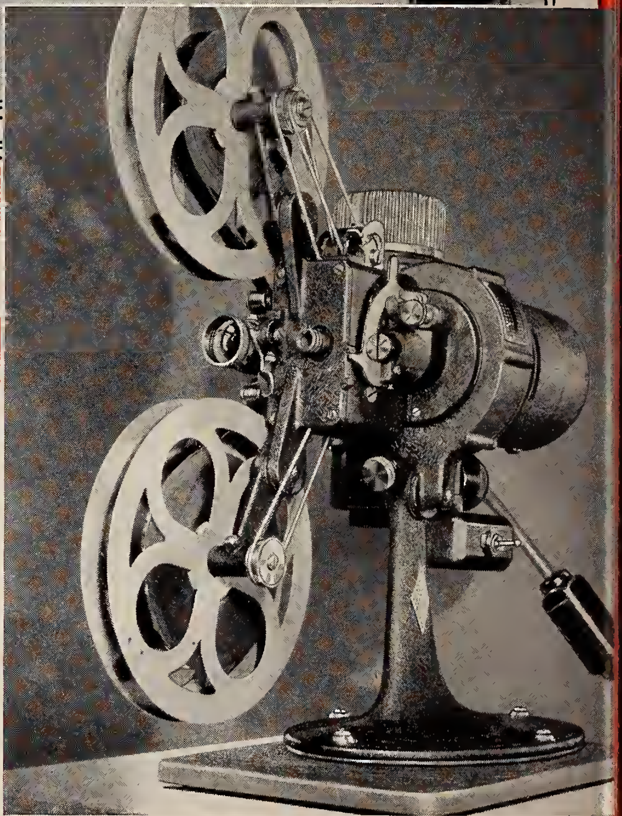
Use the Filmosound 138, now priced as low as $346, both for your personal movies and for the many fascinating new talking pictures available in the Filmosound Library. (Ask for valuable free catalog.) Filmosound 138 will operate for a full hour without rethreading (at silent speed), and permits reverse and still projection. Amplifier output has recently been doubled! Write for catalog of all Filmosound models, including the Filmoarc for largest audiences.



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The Filmo S, pictured, provides perfect home movie presentations, now costs only $125. It is equipped with a 500-watt lamp and a 2-inch F 2.1 lens, accommodates 400 feet of 16 mm. film, provides reverse and still projection controls, and many other features. 750-watt models also reduced in price. See price list below.

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Silent Projectors		
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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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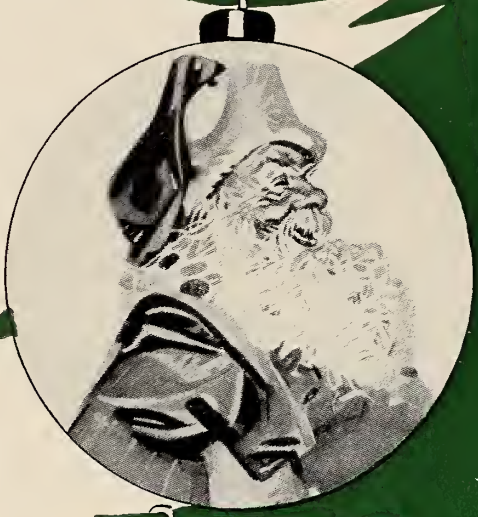
NOVEMBER, 1938

Give Movies!

CASTLE FILMS *The Gift that Lives!*



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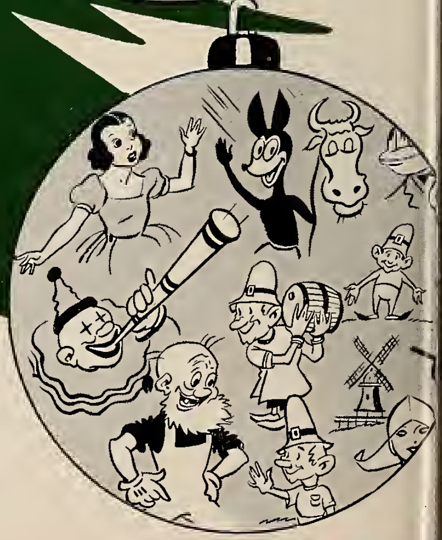

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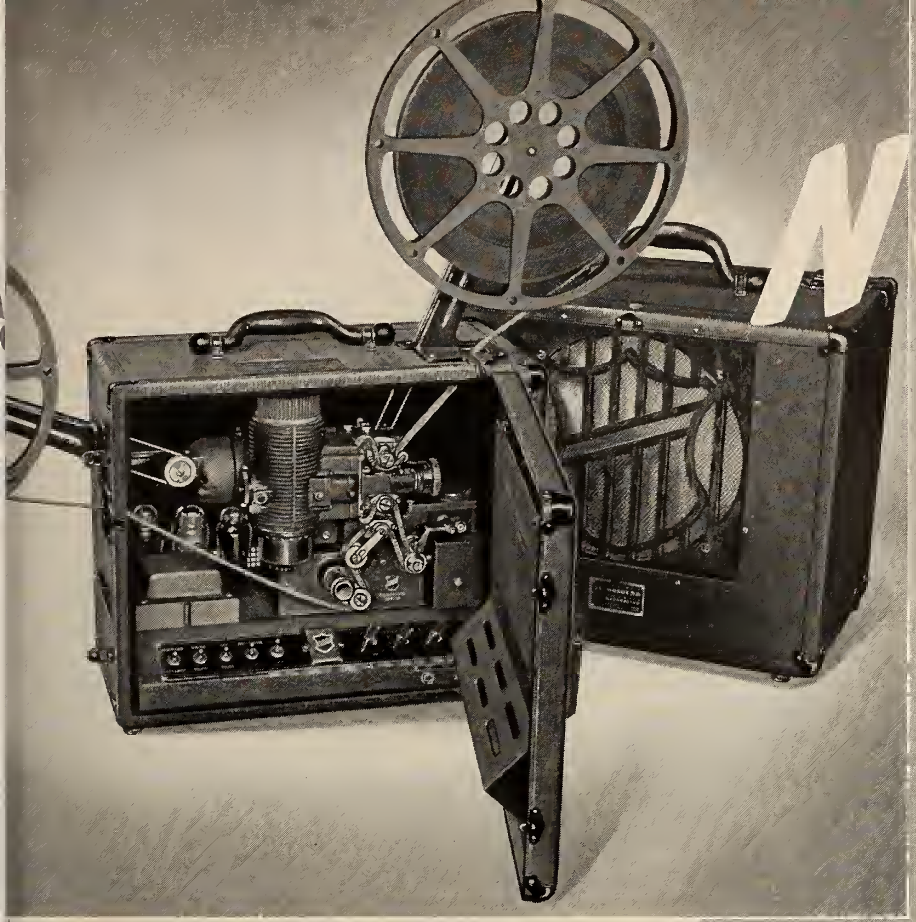

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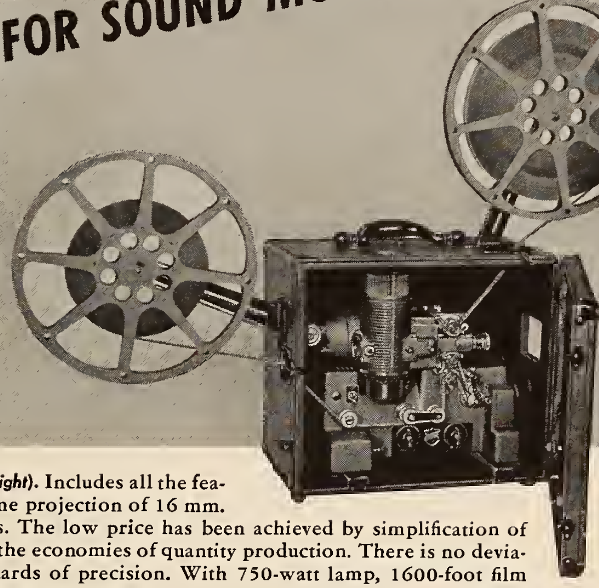

New Filmosound 142 (above). Powerful amplifier, 750-watt lamp, Magnilite condenser, and fast F 1.6 lens assure ample sound volume and picture brilliance, even in a moderate-sized auditorium. Has mechanism-quieting "blimp" case, microphone and phonograph input system, reversing mechanism, still picture clutch, electric rewind, and every feature for film protection. Complete in two compact cases, only..................$410

Filmosound "Academy" (right). Includes all the features essential for home projection of 16 mm. sound and silent films. The low price has been achieved by simplification of controls and through the economies of quantity production. There is no deviation from B&H standards of precision. With 750-watt lamp, 1600-foot film capacity, complete in two cases, only.................................$298

Filmosound "COMMERCIAL" is another new model, similar to the "ACADEMY" but projecting only sound films. In single case, only.....$276

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The Filmosound Library has thousands of new 16 mm. sound and silent films for your use. Many of them are recent "hit" features from Universal, MGM, RKO, and other leading Hollywood producers—plus comedies, cartoons, and interesting "shorts." You can rent or purchase. Send coupon for complete list.

A FEW REPRESENTATIVE TITLES

Little Man, What Now? (*Margaret Sullavan*) • There's Always Tomorrow (*Frank Morgan*) • Doctor Syn (*George Arliss*) • Bring 'Em Back Alive (*Frank Buck*) • Let's Sing Again (*Bobby Breen*) • White Legion (*Ian Keith*) • Beloved (*John Boles*) • Top of the Town (*Hugh Herbert*) • The Road Back (*Remarque's Novel*) • Counselor at Law (*John Barrymore*).

Great Guy. Jimmy Cagney at his best—exposing racketeers in smash-bang fashion.

Girl Loves Boy stars Eric Linden and Cecilia Parker; tells down-to-earth drama of small town life.

NEW Filmosounds now bring sound-film projection to the home living room at prices within the means of most 16 mm. film users. You can now present sound films at your home or at the homes of friends . . . for Filmosounds are readily portable. Make your film selection from the thousands of modern subjects offered at moderate rentals by the B&H Filmosound Library.

And with the same Filmosound you can project your own 16 mm. silent films! Adding a microphone, you can accompany your silent films with amplified comments. Or, with a disc record turntable, you can have musical accompaniment with your silent subjects.

The new Filmosounds offer the utmost in brilliant, steady projection, in faithful sound reproduction, in ease of operation, in quiet mechanisms. Filmosounds are enduring and dependable—built by the makers, since 1907, of Hollywood's preferred studio equipment.

Write now for details about the new Filmosounds. Use the coupon. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

Mail Coupon Today

Bell & Howell Company MM 11-38
1843 Larchmont Avenue, Chicago, Illinois
Please send complete details on ☐ Filmosound 142; ☐ Filmosound "ACADEMY"; ☐ 8 mm. Filmo Silent Projectors. Also ☐ send list of movies available from Filmosound Library.

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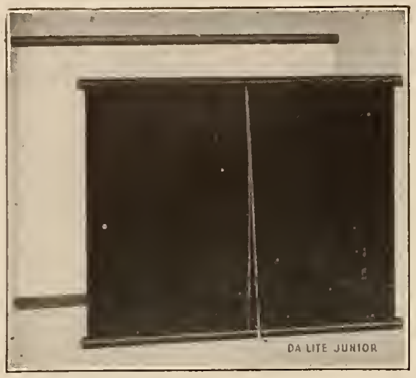
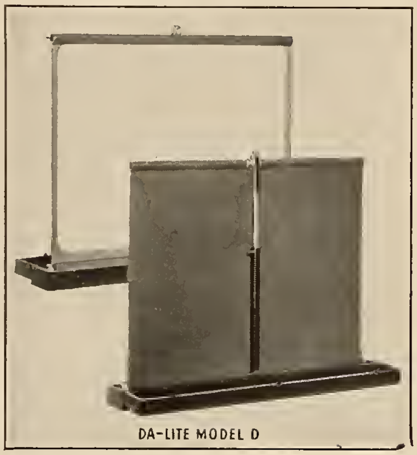
BELL & HOWELL



DA-LITE JUNIOR SCREEN can be set up on a table or hung against the wall. Four sizes. From $2.50 to $6.00.



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4
NOW. . .WATCH HIM *CATCH* IT!

EVERY "SHOT" IS AMAZINGLY REAL

ON A DA-LITE GLASS-BEADED SCREEN

Reg. U.S. Pat. Off.

HERE is the home-movie screen that really brings home the game! The Da-Lite Glass-Beaded Screen shows each play exactly as your camera caught it. The millions of tiny glass beads on its surface reflect the light from your projector with maximum brilliance. Yet there is no sparkling or glare. Da-Lite's improved process of applying the glass beads assures uniform brightness throughout the entire picture.

This surface is ideal for color movies and color transparencies as it shows all gradations of color with "camera-eye" fidelity.

Made differently, the Da-Lite Glass-Beaded Screen stays white longer than any other white surface and remains pliable indefinitely. You need its brilliant performance now to bring out all of the beauty, detail and life-like realism that your camera has put into your film. You can get a 30″ x 40″ Da-Lite Glass-Beaded Screen (Junior Model) for $6.00. Other sizes are from $2.50 to $385.00. Write today for literature and name of your nearest dealer.

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Manufacturers of Theatrical and Non-Professional Screens with All Types of Surfaces and Mountings

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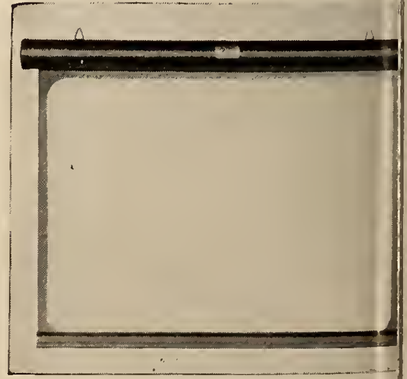
THE CHALLENGER (Shown Abov
can be set up anywhere in 15 second
It folds compactly for easy carryin
Adjustable in height. 12 sizes from 30″
40″ to 70″ x 94″. From $15.00 up.



DA-LITE MODEL B This popul
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From $8.00 up.

DA-LITE SCREENS AND MOVIE ACCESSORIES

MOVIE MAKERS

F. S. Lincoln

The magazine of the Amateur Cinema League, Inc.

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to AMATEUR MOVIE MAKERS, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

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get G-E Photofloods

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2. Brighter, whiter light gets grand results with regular film or Kodachrome . . . the kind of shots that you and your friends *like* to see again and again.

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FREE EXPOSURE GUIDE . . . Handy pocket size—with exposure tables for Kodachrome and regular films. Write Dept. 166-MM, General Electric Co., Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
MAZDA PHOTO LAMPS

Closeups—What filmers are doing

When, a few months ago, the giant Sinclair Oil Company refinery took fire near Wellsville, N. Y., Allen W. Corwin, ACL, of that city, got right on the job with his camera and captured some of the most spectacular footage on 16mm. Kodachrome ever seen in the League's office. Climax of this frightful drama of vast billowing flame was the stunning explosion of a 1700 barrel tank of naptha, a moment which Mr. Corwin caught in all of its staggering beauty. Killing three people as it crashed to earth after an aerial flight of hundreds of feet, the twenty ton tank passed directly over the heads of Wellsville firemen and their massed but impotent equipment. In this fantastic bit of good fortune, Mr. Corwin had an especial interest, since his son was in active charge of one of the fighting pump engines.

We were particularly interested, recently, to review at League headquarters the short sketch, *We Robots,* running fifty feet of 8mm. color and filmed by Harry A. Downard, ACL, of Washington, D. C. In it, Mr. Downard sets forth, swiftly and with a nice imaginative skill, the sad plight of the office worker so rutted in routine that his alarm clock sends him scrambling toward work even on a Sabbath morning—until he finds the Sunday papers on the doorstep. As many will recall, this intriguing situation was also the climax of *Nite Life,* that amusing and more ambitious Ten Best winner of 1936, produced by J. Kinney Moore, ACL, then of Los Angeles. Thus, when Mr. Downard dropped into the office the other day, we asked him casually if he had ever seen the latter film. He disclaimed even the possibility of such a pleasure—so it looks as if two people had thought of the idea independently.

Dan Cupid scored a double play against the League's team recently, with the almost simultaneous marriages of Russell C. Holslag, ACL, advertising manager of Movie Makers, and of Frederick G. Beach, ACL, technical consultant for the League. Mr. Holslag's bride was the former Margarette Briechle, of Brooklyn, N. Y., while Mr. Beach married the former Eleanor Beckmann, also of Brooklyn.

In less than a year now, goats will roam no longer through the streets and alleys of British Malta, and suspicious Maltese housewives—accustomed to getting their goat's milk direct from producer to consumer, lest it inevitably be watered—must soon put their faith in Pasteur and the sterilized bottle. In an effort to stamp out the disease spread by the centuries old custom of roving herds, the local government has established a modern Pasteurization station and a system of electric truck deliveries. It was L. G. Bolton, ACL, of His Majesty's Dockyard, in Malta, who saw the drama in this change from old to new; fortunately, he plans to record it in detail in a 16mm. film of purely topical interest.

Acme

Father F. Nys recording the procession to St. Patrick's Cathedral to a mass for the late Patrick Cardinal Hayes

One of the League's more itinerant and adventurous members is Robert T. Ott, ACL, long time chief radio operator of the *S. S. Lake Ormoc,* crack deep sea freighter of the Ford Motor Company's fleet. In lugging Ford cars about the world, Mr. Ott has called at far flung ports and seen strange sights the like of which we'll never dream of. Once the *Ormoc* passed six months as mother ship in the sluggish, fever ridden waters of Lake Maracaibo, deep in equatorial Venezuela, while Mr. Ott established wireless contact for the new Ford rubber plantations. Again, she rode out the fury of a Caribbean hurricane, to go to the assistance of another vessel seriously in trouble. It was, therefore, with a malicious but friendly delight that we looked up the other day to find Mr. Ott grinning sheepishly in front of us. Seems the *Ormoc* had been laid up for a few months for an overhaul. But "Sparks" had a new job all right—as operator on a motorized Ford canal barge, plying quietly inland between Detroit and New York City!

In *Landmarks Along the Mississippi,* now in 8mm. production by Dr. Leonard J. Martin, ACL, of Minneapolis, Minn., there will be seen a review of early history along the upper river, as traced by remaining buildings, towns and statues. Dr. Martin will round out the film with shots of last spring's flood in the Minnesota section of America's great river.

TWO ON A TEAM!

YOU can't play football with a two-man team. But for the best winter movies possible, indoors and out, Agfa offers you two 16mm. films that make a perfect team.

Agfa 16mm. Fine-Grain Superpan Reversible Film has everything it takes to get splendid pictures under difficult indoor conditions. It has high speed, and its wide latitude helps minimize errors in exposure. And its balanced sensitivity to all colors insures good tone reproduction. It permits large-size projection without loss of detail.

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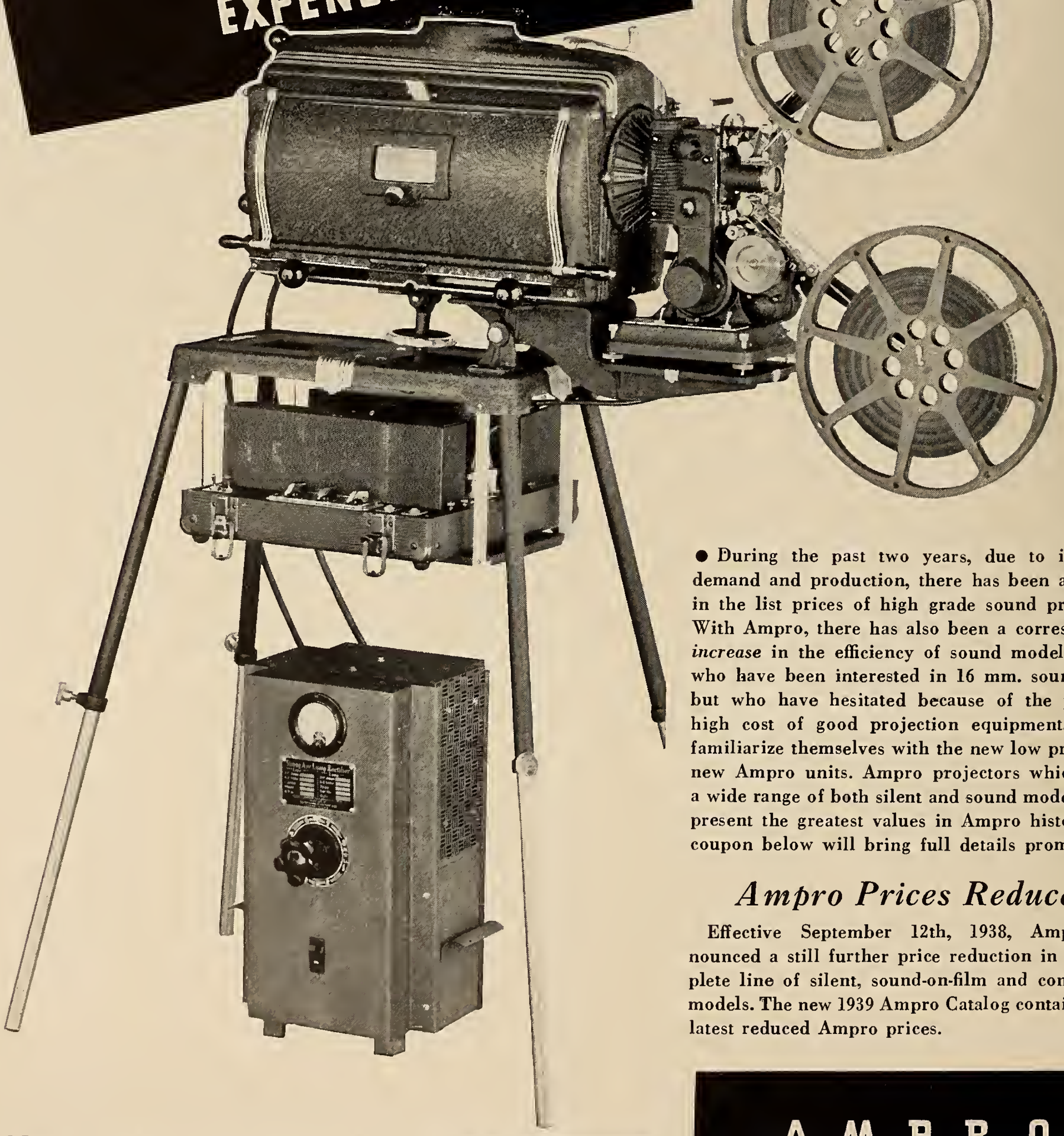

● During the past two years, due to increased demand and production, there has been a *decline* in the list prices of high grade sound projectors. With Ampro, there has also been a corresponding *increase* in the efficiency of sound models. Those who have been interested in 16 mm. sound films, but who have hesitated because of the previous high cost of good projection equipment, should familiarize themselves with the new low prices and new Ampro units. Ampro projectors which cover a wide range of both silent and sound models today present the greatest values in Ampro history. The coupon below will bring full details promptly.

Ampro Prices Reduced

Effective September 12th, 1938, Ampro announced a still further price reduction in its complete line of silent, sound-on-film and convertible models. The new 1939 Ampro Catalog contains these latest reduced Ampro prices.

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New Low Ampro Prices

Effective Sept. 12th, 1938

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" K	135.00
" KS	140.00
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" NC	175.00
SOUND-ON-FILM PROJECTORS	
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" UB	365.00
" N	415.00
" NB	435.00
" L	455.00

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Gentlemen: Please send me the 1939 Ampro Catalog with complete descriptions, illustrations and prices of

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Sound-on-Film Projectors
Silent Models Convertible into Sound
New Ampro-Arc Sound-on-Film

Name ....

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now serving filmers over the world. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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W. E. KIDDER	Kalamazoo, Mich.
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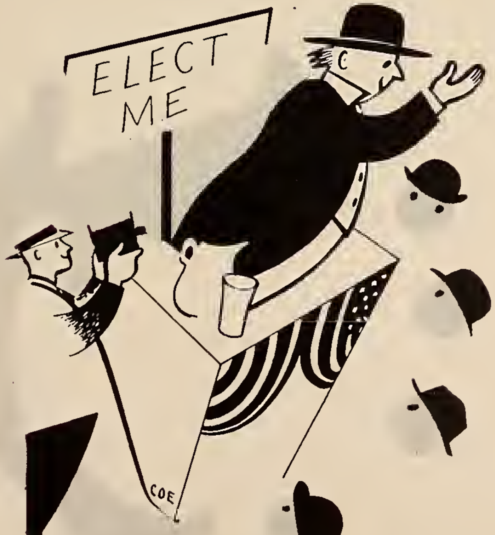


Can we hate?

As this is written, the governments of the world are making last minute decisions that will bring or avert what can hardly be less than a general conflict in Europe, and perhaps elsewhere. Movie amateurs are civilized beings, and to them there is something supremely horrible in the concept of the world as a battleground. To them there has been given a particularly intimate understanding of the enduring values to be found in the spectacle of man moving about confidently and peacefully among the things he has created. This spectacle has been the prime subject of their cinematic efforts. That men, and the achievements of men, should be blasted into fragments offends and revolts their deepest convictions.

Hiram Percy Maxim, Founder of the Amateur Cinema League, believed that personal movies would increase the capacity of men and nations to live together as rational beings and not as savages. He held that whoever sees often, and in varied presentments, the ways of other lands will protest the attempts of politicians and saber rattling adventurers to regiment human beings into organized slaughter. He hoped that a day would come when these protests would be numerous enough to prevent those blind misunderstandings between nations which make war inevitable.

Whether the events of the present will prove that man is within sight of genuinely civilized conduct and will bring peace instead of war, or whether this sad world must again admit that it is, in essence, barbarous, the obligation upon movie amateurs is heavy. If we have peace, we must not forget how near we have been to war, and we must bend every effort to increase our very important contribution to a larger international understanding. This we shall do, not by propaganda, because there again is regimentation; we shall do it by bringing back our individual reports from other lands we may visit, so that our friends may, because of our films, know a little more about what lies outside their own neighborhoods. If we have war, there is a special task for us. By showing our pictures of the combatant countries, if we have made them in the past, we can constantly remind our audiences that, whatever may be the right or wrong of political situations, behind them all lies the simple and stupendous fact of humanity, of men and women who are as decent as we are, and as foolish as we are, badly or admirably led, following great or cheap ideals, just as we are led and follow. We can show these men and women and their works and daily lives, knowing that they will convey a message utterly at variance with the actions of the military machines of the countries where they live. This special task has great importance, because it is these men and women, living normal and peaceful lives, whose normal and peaceful outlook will eventually prevail in all conflicts.

So, come peace, come war, let us not forget that we movie makers are special messengers of civilization, because we report the every day facts of one part of the world to another. We are not hunting sensations for newsreels. We are picturing the nations of the earth as they are, when they are not harried and bedeviled by apostles of hate. Our scenes may be lacking in excitement, but they bring the comfort of the commonplace, and the commonplace, in the long run, is the way of the angels.

—R.W.W.

R. I. Nesmith and Associates

SHOCK TROOPS

COMMON SENSE SAVES FILM

Here are a few simple precautions that will guarantee clean pictures

CLARK WALTER MILLS

RECENTLY I spent the evening with a friend who is not only an enthusiastic traveler, but a movie maker as well. However, since he has been taking pictures for only about a year, he might be classed as new to the latter game.

When he projected some of his reels of his last summer's vacation, I was happy to discover how interesting were the shots he had made. True, he did overexpose a bit, and some of the scenes suffered from too much "panning." Yet, on the whole, his photography was good and he had acquired a feeling for continuity. But what astonished me was the condition of his film.

Never had I seen such amounts of dust and dirt particles dancing over every picture. The dirt on the surface of the film and in the gate proved to be such a distraction to me that I couldn't concentrate on my friend's travels, despite the fact that he was excitedly explaining every incident in the film.

Ever since this experience, I have wondered just what could have been the reason for this neglect. For my own part, ever since my first roll of film came back from the laboratory, now five years ago, I have considered my movie records as priceless. I have tried to do my utmost to keep my films clean and to take the best care of them so that they might last a lifetime.

Obviously, some beginners feel that the celluloid ribbon which they run through their cameras and projectors is practically undamageable. However, in spite of the fact that film has great tensile strength, it must be handled with reasonable care if it is expected to produce, in its later life, as clear an image as it did when first it was developed. The Journal of Research of the National Bureau of Standards has reported: "On the basis of test data, the cellulose acetate type of safety film appears to be a very stable substance." This is reassuring, and, of course, we all know of movie makers who have kept films in perfect condition for over a decade—some for over fifteen years. However, movie makers who have had years of service from their movies know that cine film has certain vulnerability. The beginner must learn the vulnerable spots early in order to avoid damaging his results.

In reading and checking numerous authorities on the correct care of film, I find that, for the most part, it all boils down just to exercising common sense. It consists mostly of letting the film alone—although not to the degree that my friend did!

Let us start right at the beginning of things. Here is the unexposed film in the box, just as we purchased it. The manufacturer has placed it in a light proof, metal container to protect it from any possible exposure before it is ready for the camera. This fact alone should warn us to be extremely careful when we load the camera. Never should the metal can be opened in direct sunlight. If it is not possible to work in the shade of a building, use your coat or hat to cover the film. Sunlight easily can seep through the sprocket holes in the film or around the outside edges next to the reel. An ounce of caution will prevent pounds of regrets, for, when the film has been returned from the processing station, it is very discouraging to find that edge fog has blotted out beautiful pictures.

Avoid loading your camera in the open when it is windy, for along with every breeze comes plenty of dirt and dust. I have seen a number of films ruined because a small hair or dust particle had become lodged in the camera gate and had thrown its shadow across every frame as it was exposed. Dirt in the camera gate is especially likely to produce a marked defect in 8mm. scenes because of the greater magnification. Most camera manufacturers now include a small camel's hair brush as standard equipment, and the proper use of it will assure a clean camera.

When a new film is placed in the camera mechanism, unwind only the few inches necessary to thread it through the gate, and insert the end in the takeup reel. Before closing the camera cover, press the starter button for a few seconds and watch closely to make sure that the film is running through the gate normally. If the film is loaded properly at the start, there is very little chance that it will jam later.

Should such a misfortune occur, don't get excited or dismayed and foolishly open the camera in broad daylight. First open the camera in a dark room and there determine "by feel" the amount of damage done to the film. If it has been torn, it should be removed and cut from the main reel. While the camera is still in complete darkness, rethread the remaining film and test its running before the cover again is closed. A film which has been broken in this manner should be reported as such to the processing laboratory when it is sent for developing. Provisions then can be made to adjust the normal processing routine to handle it correctly.

Unloading a camera needs just as much caution as does loading. The 8mm. filmer needs even to be more careful, as he has to run his twenty five foot film through the camera twice and hence must expose the reel to the open light three times.

When the film has been developed and returned from the laboratory, it receives its first handling in the projector—a process that may be benign and harmless or one that may well mark it for life. If the movie maker is at all like the average, he will, without hesitation, run a new film through the projector three or four times the minute he gets his hands on it. Assuming that the projector gate is clean, this is all well and good, but, if not, it is tragic, for the emulsion is still slightly soft. Later, it will harden more and will be somewhat less susceptible to scratches. Be sure that you clean the projector gate before you project a new roll. However, to be on the safe side, always clean the projector after it is operated. Then it always will be ready to give the best of service, and it will be in proper condition when [Continued on page 553]

SCORING TECHNIQUE

Mechanics that solve some problems of turntable use

FREDERICK G. BEACH, ACL

WE movie makers are susceptible to a great number of special enthusiasms and accessory phases of our main hobby, and some of these lead us to extraordinary lengths in "gadgeteering." I have found that the most insidious of all of these infections is the double turntable method of adding music and sound effects to silent pictures.

The fundamental mechanics of the system, as is well known, involve nothing more complicated than playing phonograph records as sound accompaniment for films. From this point, one can go as far as he likes. There is a wide variety of sound effect records on the market, and one may obtain some pretty astonishing synchronization. However, the more elaborate efforts require exact planning, careful control of timing and practice manipulation of equipment.

In working out a detailed musical and sound effect arrangement for a railroad film, I developed several schemes that seem very logical to me. However, they are useful only if one wants to go deeply into the business of working with a double turntable. Every one of the ideas accomplishes something that aids in the effectiveness of the presentation of sound, but at the same time any one of them complicates a projection session.

The opening title of the railroad picture presented a tough problem right at first. The lettering was superimposed on a shot of three locomotives roaring down the tracks, and no sound effect records could be found that represented more than one engine at a time. Borrowing a page from the experience of Hamilton Jones, ACL, well known pioneer maestro of the discs, I decided that a third pickup was the solution. After carefully planning the layout for the dual turntable case, I was able to install a third pickup in a position where it could be used on either record. It has its own volume control and push button for quick cutouts.

By using these two pickups on one record, as shown in Figure 1, I could present simultaneously the sound of two engines, with their exhaust beats at slightly varying cadences, which gave the effect that I was after. The sound might very well be taken for an actual recording of three locomotives at once. This pickup idea is very helpful in presenting musical accompaniment where it is necessary to repeat selections or parts of records, to skip sections or to have an overlapping of sounds. Often, there is more than one type of sound effect on a side of the record, and the double pickup makes it possible to shift smoothly from one to the other when desired.

The great variety of sounds needed in presenting the railroad film called for quick changes and an accurate knowledge of how fast the film and records were running. The stroboscopic method of checking speed suggested itself, and a system was worked out whereby the speed of the projector and turntables could be checked at any time during the screening. Since there is not enough space here to explain fully the principles of stroboscopic speed checking, I shall discuss how one may carry out the idea in practice rather than why it works. Suffice it to say that it does work.

As it was applied in this case, the idea is that, if dots, properly spaced, are placed on the edge of a turntable which then is rotated, the dots will appear to stand still when viewed by the light of a neon glow lamp if the turntable is revolving at the proper speed. The neon lamp must burn on a sixty cycle alternating current. In the case of a practical setup for home use, the speed of the turntables will be 78 r.p.m., the same as that ordinarily required for phonograph record reproduction.

The first step, and one which saves a good deal of calculation in finding out how to space the dots, is to secure from a record dealer one of the stroboscopic discs used for checking the speed of standard phonograph records. Most manufacturers of phonograph motors supply these discs with their motors. Although they have the proper number of dots, or lines, these discs are too small in diameter to serve as a guide in placing the dots on your turntable. An intermediate disc must be made of cardboard. This is cut the exact size of the turntable and then it is placed on a drawing board. Next, the manufacturer's stroboscopic disc is placed on the larger cardboard disc so that the two have a common center. The two are held firmly in place with thumbtacks, and a pin is driven in the exact center of the two discs so that it will serve as a center point for a straight edge. Then, with the straight edge, one draws radii from the pin to the edge of the large disc, passing a line through each dot on the manufacturer's disc. The procedure is illus-

[Continued on page 552]

Frederick G. Beach, ACL

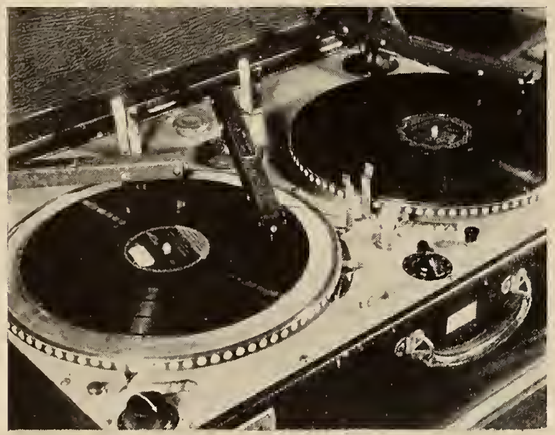


Fig. 1

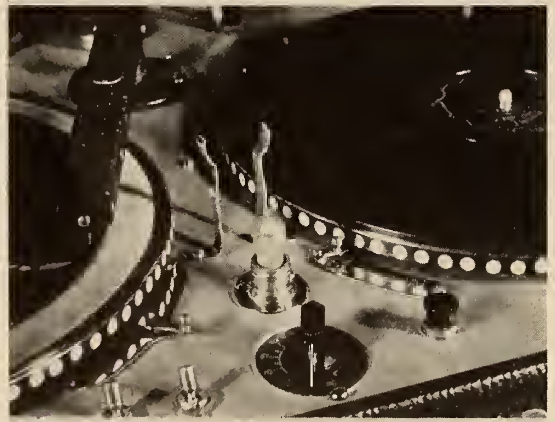


Fig. 2

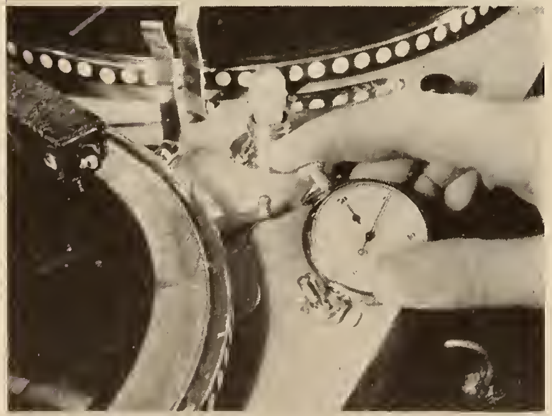


Fig. 3

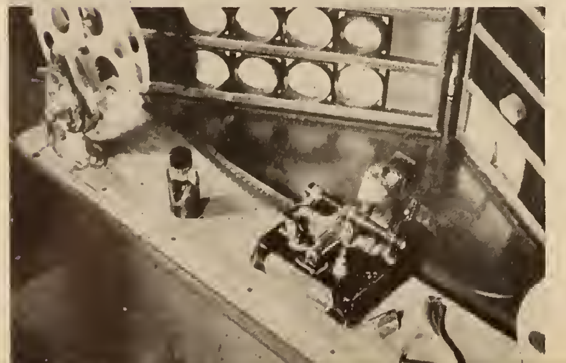


Fig. 4

Careful control of solutions assures uniform processing

FOLLOWING YOUR FILM THROUGH

Authoritative discussion of steps in cine processing

DR. WALTER CLARK

AFTER a roll of cine film has been exposed in the camera, it carries a hidden image which is not revealed until the film is processed. Whether it was exposed in the town in which it is to be processed, or in the Sahara desert, or in the Himalaya mountains, its latent record should remain until it reaches the developing station. When the roll of film arrives there, if it has been reasonably well exposed, it is converted into a picture.

In order to insure that films shall be processed promptly, wherever they are exposed, the Eastman Kodak Company has established processing stations over the surface of the earth at more than fifty places. They are all operated according to the same rules, so that the quality of films coming from them will be approximately the same, whether the station be in Europe or Asia, America or Australia.

To keep all of this working smoothly requires considerable research and organization. An idea of what is involved may be obtained by following a roll of movie film from the time it leaves your hands until it is received ready for projection. It probably has been sent to the station by mail, or you have given it to a dealer who sends it by a daily express service.

Let us assume that the roll of film has arrived at Rochester, N. Y., where the world's largest amateur movie processing plant is working day and night. It will be picked up at the mail or express office by a special truck, which makes a call at regular intervals to accelerate the service. It will be one of a large number of films, 16mm. and 8mm., black and white and Kodachrome, which are exposed for a wide variety of purposes by all kinds of movie makers in all sorts of places.

Immediately on arrival, it presents a problem, fortunately solved by careful organization; it is your film and must be returned to you alone.

The first action of the receiving department is to check it in and to place it with other films of the same kind. A processing ticket is assigned to it, and a number is punched into it and into the carton bearing the return address that you have written. The film, with its ticket, is sent to the processing rooms in a light tight box, and the carton to the shipping department where its number eventually will enable it to join its own roll of finished film.

In the dark confines of the processing laboratory, the film goes to its appropriate room, according to whether it is black and white or Kodachrome. Let us consider that it is the former. (Processing Kodachrome was dealt with by Harris B. Tuttle in the December, 1937, MOVIE MAKERS, and, in any case, the first stages are similar.)

The film which you show in your projector is the same one that you exposed in the camera. It is developed by the so called "reversal" method, worked out by Eastman as an economy measure (you have to pay for only one roll of film instead of two) and to make it possible to salvage a lot of scenes which might be unusable through over or underexposure if the film were handled by other methods.

In making ordinary still photo- [Continued on page 555]

Luc Fauvel

Left, the heroine of "Vieille France"; below, frames from the film

8mm. scenes by Luc Fauvel

VIEILLE FRANCE

The plan and incidents of filming this study

LUC FAUVEL

WHAT will win a prize? I wonder how many amateur movie makers approach a film, from the first moment that it begins to take shape in their minds, with that very practical query? Possibly many of us present pictures that we have made with other ends in view; others may have the conditions of a contest set rather rigidly in advance, so that they do not face the important matter of deciding what to present to a jury.

In the contest in which *Vieille France* led others, I had to decide on what I thought would win, and the whole wide world was my field, as far as the rules were concerned. Since I have always believed that an amateur film must be one that will hold audiences of non amateurs, I gave great weight to subject matter. It seemed to me that to achieve success I must leave beaten tracks and strike out for something fresh.

I tried to do this in *Vieille France*, and I feel that such success as it has fortunately had is creditable primarily to its subject matter. Indeed, the second and third prize films (in the contest where it took first award) were, in my opinion, better than mine in regard to photography, rhythm and editing. But they seemed to lack interest for non technical spectators.

One of them, made by an Austrian, was about winter sports; it was certainly very good, but we have seen already so many shots about skis and snow. A Czech film won the third prize; it was the acme of amateur technique, but it was about the manufacture of Prague sausages, a subject sometimes tasty, sometimes rather disgusting, but, in any case, trifling. There was no human being in the picture, and this is unfortunate because, in my opinion, the second characteristic of a good film is the human element. Nothing interests men more than the deeds of men. This has been true throughout the ages.

But, to represent human action, we must have actors—and this is a problem to the amateur producer. There are three kinds of actors available to the "director" of an amateur film. First are the experienced actors who can play many parts. These are all more or less professionals, and so we amateurs cannot often employ them.

Then there are the friends and relatives of the amateur director, all probably intelligent, maybe sophisticated, people who often want to act but have no experience at all. These are the usual actors in our films, and their presence explains many failures.

Third, there are the simple and natural individuals who represent interesting social types. They are often to be found in the so called lower classes. If you ask them to repeat for you the actions they perform every day to earn their bread, you will have the best possible interpretation of life in your film. A person of this type (the kind that the Russian cineasts used so much ten years ago) is a positive gold mine for the amateur who knows how to treat him. In the case of my film, the sincerity of behavior of my old woman and of the few "types" around her has been half of the value of the film.

Indeed, in *Vieille France*, the whole interest is centered around the life of an old country woman whom I have known for years. Her job consists of making muslin bonnets for other peasants in neighboring hamlets. She lives a very simple life, alone in a house full of Eighteenth Century furniture. She has always done the same work, and I asked her simply to do for my camera the things she has done every day for fifty years.

It occurred to me to add to an account of her work the main facts of her daily life and to surround it all with a story. For this purpose, I decided to bring in others from the village. I enlarged the subject by assuming that she is deserted by her family, that her son was killed in the war, that her daughter is now a vastly successful dancer, who rarely writes to her, and that the old woman is

[Continued on page 558]

THEATRICAL PRESENTATION

How amateurs can benefit by studying movie theatres

F. IRVING JEWELL

TO the amateur movie maker who wishes to enhance the attractiveness of his home shows, I can make no better suggestion than that he study the style of presentation in the higher type of movie theatres. The theatre owner, or manager, must make his living by offering good entertainment in an attractive manner, and the technique for doing this has been worked out over a period of many years of practical experimentation.

The most successful theatres are invariably those which offer not only the good pictures, but also which present them in an attractive manner. How many times have you, or your friends, driven a number of miles to see a picture just because the theatre in the other town presented its shows in a more interesting fashion?

Let us, for a few moments, review the methods of the commercial cinema and see where the amateur may learn to emulate his big cousin. Some of the devices utilized are beyond the reach of the average person, but similar ideas can be used to excellent advantage in the home show and require little or no expense.

In the commercial movie theatre, about an hour before the picture is scheduled to start, the technical crews arrive and begin their preparations for the day's program. The projection booth is the busiest place of all. If it happens to be the first showing, in that theatre, of a new picture, the films are rewound and inspected for breaks. At this time, any necessary splices are made and the reels are placed, in order, in a film "magazine," which consists of a row, or rows, of individual chambers. Each of these holds just one reel of film, and they are numbered consecutively.

When the reels have been inspected and placed in their respective compartments, the amplifiers are turned on so that they will be warmed up and ready for operation long before they are needed. At this time, the photoelectric cell voltage is adjusted and the amplifiers are checked carefully to discover any possible trouble. Then the arc lamps are adjusted to give a maximum amount of light evenly across the screen, and the projectors themselves are examined and tested in operation to make sure that they are in perfect condition.

When the many inspections have been made, the first reel is threaded on machine No. 1 and the second on machine No. 2. The mechanical preparations are now complete, and the show is ready to start at a moment's notice.

While all of this was going on in the booth, the electrical and stage crews have also been busy. Their first move is to turn on the house lights so that patrons coming to the theatre early may see their way about easily. But even this illumination is far from bright, and the reason for this is to accustom the eyes of the audience to subdued lighting so that the impending darkness will seem less dark by comparison.

The stage crew arranges the curtains, when necessary; then the asbestos curtain, which covers the entire proscenium arch, is raised to permit an uninhibited view of the stage. But the screen is not visible, because it is hidden behind a curtain which divides in the middle and spreads to both sides of the stage. This is called the "traveler," because of its rapid horizontal movements.

Good scenes on the screen deserve a nice presentation

The traveler opens only when the first lead title has flashed on the screen and closes on the last *The End* title, thereby avoiding a blank, uninteresting screen before and after the performances. Usually, it is also closed and opened speedily at each change of screen subject, to aid the spectator in psychologically separating the various pictures on the program.

In most theatres, it is customary for the projectionists to play phonograph records over the sound system to entertain the audience both before and after the program.

When the performance is started, after the booth and the stage have exchanged signals over the house telephone, the house lights are dimmed, but they are never completely extinguished. There are two reasons for this. The first is that patrons coming in or going out must be able to see their way, and the second is that some few persons have a subconscious fear of total darkness and can never be completely comfortable if all of the lights are out. A few colored bulbs of small wattage are kept burning at all times during the performance. The law requires that exit signs be illuminated during shows.

At the conclusion of the first reel of film, the operator starts the second projector, which was previously threaded with film, and, when it has passed a measured length of blank leader, a change over is made by simultaneously cutting off the light from the first projector and letting the light from the second reach the screen. At the very same instant, the sound is switched from the first to the second machine, and the show goes on without interruption. A

[Continued on page 564]

F. S. Lincoln

LETTER LORE

Illustrating different cine lettering methods

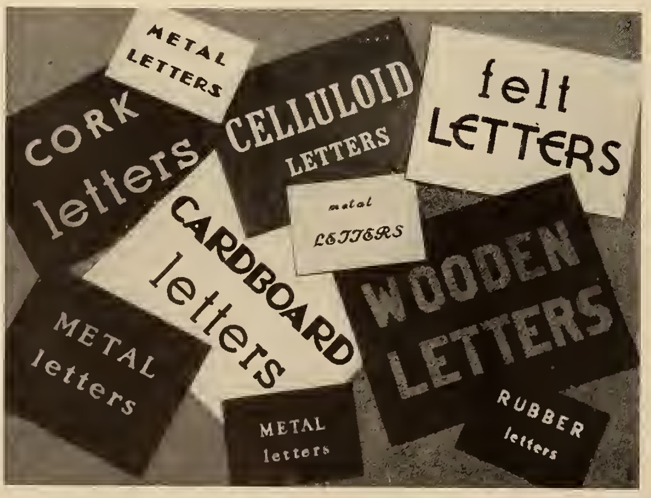
WHEN a movie maker tackles his own title making, he finds a wide variety of procedures open to him. He can buy large letters of metal or wood and photograph them in closeup, just as he would a movie scene. He can purchase any one of a number of inexpensive titlers on the market, and he can use letters of any material from rubber to cork.

He can letter his titles by hand with, or without, the aid of a lettering guide, or he can print his title cards with the help of a small press. Some movie makers have clipped decorative lettering from advertisements and others have used cutouts from type sample books. With a few household tools, one can build his own titler for a large or small title card, as desired.

Photographs, portions of advertising and magazine illustrations or figured paper will furnish decorative backgrounds for titles in black and white or in color. Fabrics, coarse and fine, in various colors and patterns, have been used for particular title background effects, and all sorts of natural substances, from snow to sand on the seashore, have supplied appropriate atmosphere for cine titles.

There are title methods available for all purposes and for every degree of movie making skill, and, if one does not want to do the work himself, he can order any type of title that he needs from a title service.

There is no reason why any movie should go untitled.

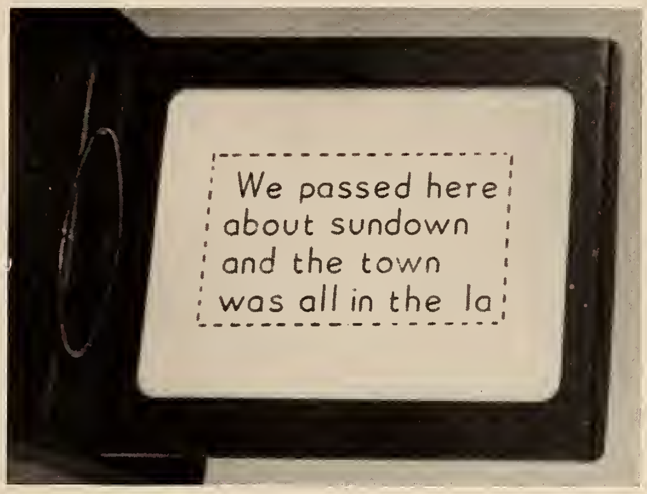


AMONG the numerous letter styles available to movie makers for titling are those which are held in place by gravity, sharp pins built into the letters, various adhesives coated on the backs of letters and paper cement. There is even more variety in the materials from which the letters are made.

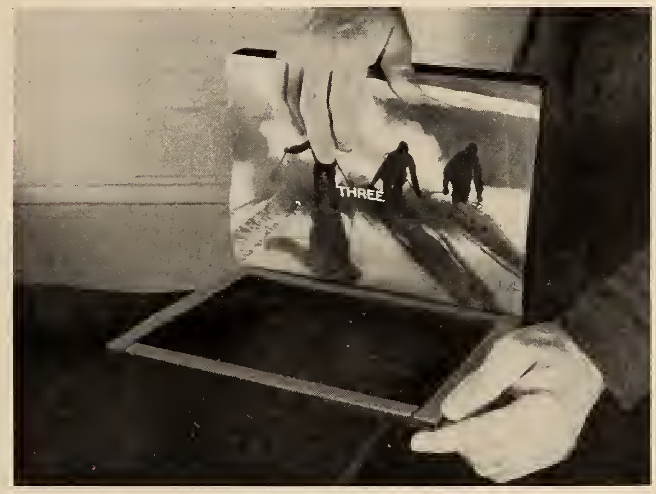
Photographs by Charles J. Carbonaro, ACL

NEARLY all of the detachable title letters are suitable for use in natural backgrounds that fit the subject of the film. Here, wooden letters have been placed on a rug. For other subjects, letters of different types could be fastened to tree trunks, doors, furniture or household objects.

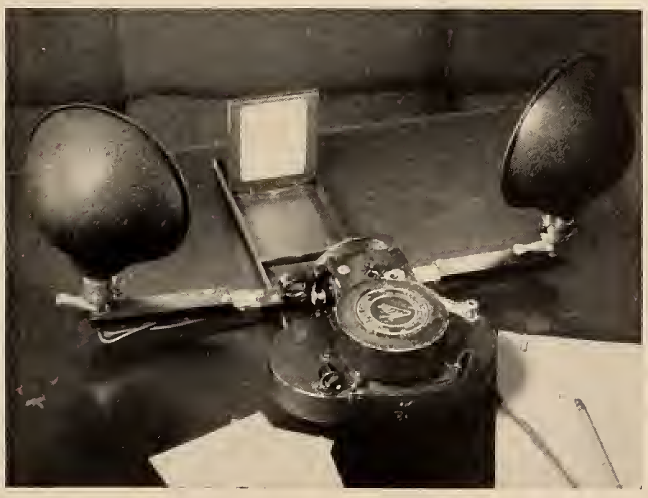
LETTERING by hand is difficult for the average person, but a lettering guide with a stencil will end that problem. With it, one can quickly produce neat and properly aligned title cards. Colored inks and colored backgrounds are available for Kodachrome. The equipment is simple and compact.



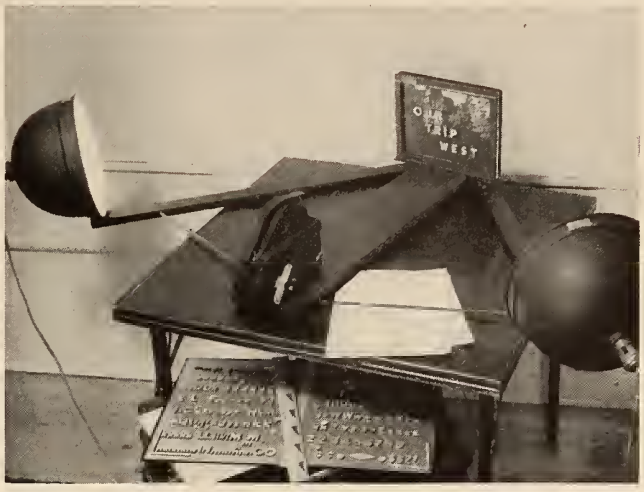
Poor spacing, overcrowding and the use of letters that are too large often spoil amateur made titles. The area to be photographed, indicated, in this case, by the dotted line, must be considered carefully when choosing the size of the lettering. The wording must be spaced for comfortable reading.



In order to preserve photographic or other backgrounds for use a number of times, titles may be lettered on clear sheets of celluloid which are placed over the background. Most types of letters can be applied to the celluloid. For hand lettering, the ink for work with celluloids in animation is best.



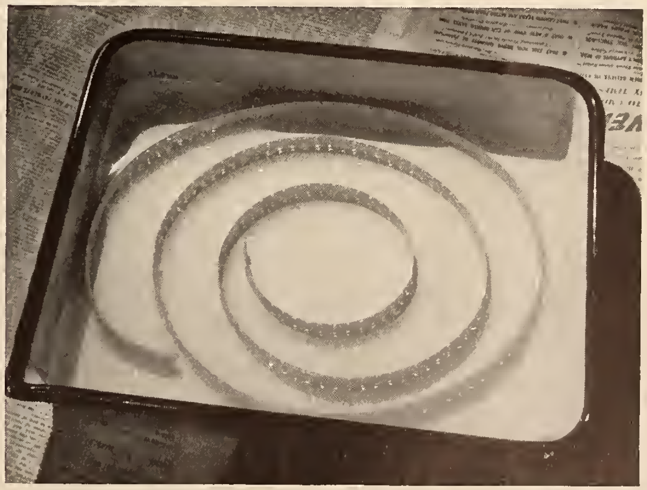
The title card should be illuminated evenly, and this can be accomplished by a simple lighting setup, with the lamps placed at a forty five degree angle, as shown above. One flood bulb on each side will give enough light for the slowest lenses when filming with either color or black and white.



Homemade titlers are easy to construct, for they consist principally of a simple frame work to hold the camera in a fixed position in relation to the title area. Lights may be added, also in a permanent position, so that exposure always will be the same. Auxiliary lenses usually are needed for small titlers.

HIGGINS
SHIP AHOY!
SHIP AHOY!

White letters on a dark background are desirable on the screen, and this result may be obtained with reversal film by using white ink for the lettering. Black ink can be used on a white background in the case of positive film, because the values are reversed when the film is developed.



Positive titles can be developed by standing a short length of film on edge in a tray of contrast developer. The work can be done in a red or orange light, and only the usual fixing and washing and drying are required. Then the title is ready to be spliced into the picture.

Wilding Picture Productions, Inc.

Projected background being used for scene in an industrial film

PRACTICAL FILMS

The non theatrical movie as used for various purposes

BENJAMIN F. FARBER, jr.

■ For over a decade, business men, teachers and religious workers have used motion pictures in connection with their work. The result can be figured in terms of thousands of practical films now available and in the steadily increasing number of productions undertaken annually.

It is the purpose of this department to carry news of these industrial, educational and religious motion pictures. Some of them are professionally filmed, others are done by amateurs who have turned their hobby toward impersonal subjects. But all of them constitute news, and information about them is sincerely welcomed by MOVIE MAKERS.

But what, it has been asked, does this term, "practical films," include? Broadly speaking, it includes all motion pictures of a non personal nature designed to answer a definite purpose or need. As widely separated examples, there are the butcher's reel on better beef, the insurance company's film on safety, the professor's picture of hypnosis and the doctor's record of pyorrhea. The purposes of practical films vary widely, but most of them may be classed as educational, scientific or promotional.

If you have made a film of a business or profession, or are intending to do so, why not send news about it to this department? Others in identical or related fields will be interested in learning about your accomplishment. When you write about your pictures, be sure to include data of their length and the film width, whether sound or silent, a résumé of the subject matter and a statement of the purpose for which the picture is made. More satisfactory to us and, we hope, to you also, is an actual screening of the film, and we are always glad to pay the return postage for the privilege of seeing your cine work. Members of the Amateur Cinema League are entitled to a criticism of their films by the League's consultants.

Of supplementary value are still pictures taken of productions. These should be forwarded with the films or letters about the films, with the thought that some of tbem may be suitable for reproduction with the news item.

■ Playing an important part in work simplification projects, motion pictures of every phase of manufacturing activity have been taken by Allan H. Mogensen, ACL, of New York City, for use in his time motion studies. As a consultant in work simplification programs, Mr. Mogensen conducts an annual conference at which industrial representatives are taught the value and use of films in analyzing manufacturing production problems. First studying pictures taken of many varying types of industrial operations and learning how other time motion problems have been solved, work simplification men then develop new methods of operation for their own projects and take "before and after" motion pictures for further analysis and for projection to executive groups, foremen and operators. Mr. Mogensen has produced over 26,000 feet of film dealing with time and motion economy in factories, offices and surgical operating rooms. These are distributed among the industries represented at the six week summer conference and are projected before meetings of their employees.

■ A one hundred foot reel of 16mm. film recently paved the way for a two million dollar grant, when it was screened before a Congressional Committee, for it ably illustrated the need for a new Pennsylvania Avenue bridge across the Anacostia River in the District of Columbia. After seven years of futile attempts to convince Congress of the necessity of a new bridge, Adelbert W. Lee, of Washington, D. C., brought his movie camera to bear on the heavy traffic which the bridge handles, the labor which the aging structure requires intermittently and the long lines of cars which extend for blocks during Sundays and holidays. The Appropriation Committee for the District of Columbia viewed the film and recommended the grant, which was then included in the District Appropriation Bill, passed last spring by action of both the House and the Senate. Work has already commenced, and the new bridge should be opened in something under three years.

■ Featured at the annual sales convention of the Goodall Worsted Company, manufacturers of Palm Beach cloth, the 600 foot, 8mm. film, *The Story of Palm Beach*, created much favorable comment. The production illustrates the processes through which the raw material must go in the textile plant before it is woven into cloth. Now, because of the success of this film, Kendall T. Greenwood, ACL, of Sanford, Maine, the photographer, has been commissioned to take similar footage of the company's tailoring plants at Cincinnati, Ohio, and Knoxville, Tenn.

■ To illustrate the properties of Meehanite Metal and to show how it is used, Herbert A. Reece, of Cleveland Heights, Ohio, has produced a 400 foot, 16mm. monochrome film, entitled *We Have a Meehanite License*. Its purpose is to acquaint cast iron foundrymen with prog-

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AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Action in Shreveport More than twenty five amateur movie makers are now active in the newly revived Cine Section of the Shreveport (La.) Camera Club, reports H. D. Easton, jr., ACL, one of the leaders in this energetic renascence. Marcus Weeks, jr., ACL, is president of the entire club, with Fred E. Hamiter, vicepresident in charge of motion pictures. First joint effort of the new group will be the production of a film on Shreveport, featuring its human interest aspects rather than its physical settings. Mr. Hamiter is in charge of a production committee which includes Leon Booth, J. J. Cardwell and W. W. Capps, whose task it will be to assemble, edit and title the separate portions of the picture. At a late general meeting, the program featured an address, *Ideas for Trick Titles,* given by Mr. Cardwell, and a screening of members' reels by Eugene Chambers and Jack Roop, as well as *Nite Life*, from the League's Club Library.

Aid Red Cross In New Jersey, members of the Cinema Club of the Oranges are busy completing production of *The Volunteer*, a 16mm. monochrome picture. which will present the activities of the Red Cross chapter of the Oranges and Maplewood. The finished film will be used in support of the annual roll call of the Red Cross in those communities. A scenario for *The Volunteer* was written by William T. Vanderlipp, ACL, and is being directed by William W. Murphy, with Charles G. Flett and Mr. Vanderlipp as assistants. Vernon Lewis, ACL, is in charge of cinematography, assisted by Carleton Bolles, ACL, Robert Brooks and Dr. Nelson W. Lockwood, ACL, while Raymond Schultze and Pat Zazarra, ACL, have been assigned to still photography. This is the second film of civic aid produced by the Cinema Club of the Oranges, being preceded last year by a hospital publicity picture, *Redesigned for Living.*

Los Angeles outing Members of the Los Angeles Cinema Club took to the water for the club's annual outing, held early this fall. Starting with a sea food luncheon served at the California Yacht Club, the party embarked at that point on a city vessel for a complete tour of the city's inner and outer harbors. Lloyd V. Roberts. of the Los Angeles Harbor Department, served the cameramen as lecturer and guide on this gala cruise, which included a special demonstration of marine fire equipment staged by the city's Fire Department.

New York compares Marking the improvements in equipment, emulsions and filming technique which have occurred in a period of ten years. the Metropolitan Motion Picture Club, in New York City, opened its current season with a program featuring the earliest and latest work of five of its representative members. The individual filmers were Annette C. Decker, ACL, Charles J. Carbonaro, ACL, Charles and Robert M. Coles, ACL, Hermann Danz, ACL, and Sidney Moritz, ACL. Completing this program were an old and new photoplay from the League's Club Library—*The Lugger*, 1927, by the Rochester Cinema Club, and *Not One Word*, 1934, by Kenneth F. Space, ACL. Rounding out the evening, the program committee adapted the current interest in questionnaires to a cine quiz in which the club took sides and competed against each other on a predetermined list of movie minded questions.

New in Atlanta Organized early this past summer, the Atlanta Movie Club, in Georgia, is now an active and able group serving the interests of both 8 and 16mm. cameramen. Bernard Loden is first president, aided by Samuel Candler, ACL, as vicepresident, Gus Callaway as treasurer and Douglas S. Cone, jr., as secretary. Regular meetings are being held on the first and third Fridays of each month, spaced with quarterly dinner meetings at the city's Briarcliff Hotel. Current activity sponsored by the club is a city wide filming contest for all amateurs, in which there are offered four valuable prizes.

Metro Movie Club After nearly a year of activity, the Metropolitan Amateur Movie Club of River Park, in Chicago, has voted to shorten its name to the handier Metro Movie Club, announces president Edward G. Egloff. Among late, weekly programs, held in River Park Field House, have been *The Proper Use of Exposure Meters*, by the Weston Electrical Instrument Corporation; *Kodachrome Results*, by Dr. C. Enion Smith, ACL; a screening of *Vacation in Chicago*, by T. D. Shaw, ACL. This latter film, running 400 feet of 16mm. Kodachrome, recently won for Mr. Shaw the grand prize in a nation wide contest for amateur films, sponsored by the Chicago New Century Committee and held at the Windy City's giant Navy Pier.

Tramp's Triumph Members of the Long Beach Cinema Club, in California, have been busy without recess during late months, with bimonthly meetings in the auditorium of the Y. W. C. A. and with individual production work on a film story, *The Tramp's Triumph*. This character comedy was written and scenarized by club president Clarence Aldrich, containing fifty [Continued on page 566]

Cinema Club of the Oranges taking shot for "The Volunteer"

I COLLECT HOUSES

But they stay where they are and are only filmed

BETH BROWN, ACL

SOME people collect stamps. Some people collect coins. I collect houses.

I don't mean that I pick them up by their bricks and take them home with me. No, I leave them where they are, for I like them just that way, but I take their pictures as I go, and, strangely enough, I have discovered that they like to pose and strut their stuff—and strut they will if your camera is keen enough to catch them at it. I use a movie camera because I want to tell a story and because I want to present the action that frames my still life studies.

Some houses look their best in the morning. Some look their best at dusk. In any case, you don't need a ticket, as you do to film a football game, and you don't have to worry about their being temperamental as actors are likely to be. You don't need makeup, you don't need to travel and you don't need extra equipment. You just need houses—and houses are everywhere about you.

I have done my collecting at odd moments over the years—a house here and a house there. I have made it a point never to go riding just for the ride; I always look at the houses I pass. Sometimes I go hunting down houses in the country. Sometimes I go skulking about town. Some days, it's farm houses. Other days, it's inns—nothing but inns—and the action around them. I have quite a collection of sequences of inns. I have hundred year old inns that serve waffles and chicken. I have inns that specialize in wine and spaghetti. I have inns made out of windmills and inns made out of bricks and good humor. I have an inn aptly christened in California as the Brown Derby and made in the shape of a hat. Amber Lantern, Amble Inn, Dew Drop Inn, Stage Coach Inn—even their names make a good collectors' item.

You might end the picture with shots of your own home

F. S. Lincoln

But you need not specialize in inns. You can choose homes for your pet theme. You will find that houses, like people, have definite personalities. It's not only their architecture that is interesting; they have color and they have character. Sometimes these are left to them as a legacy by the architect who created them. Sometimes it's the odd background that supplies the charm.

I have in New York, for instance, an old wooden house that was bodily transplanted from New England and set down in the heart of the slums. It is being used now as a settlement house, and its peaceful white face and pine tree shutters contrast sharply with the dull brick and stone all about it and the action in front of it. I have another little treasure squatting on the roof of a Fifty Seventh Street apartment house—a log cabin, porch, pine trees, melon patch and all.

Any metropolis offers you a wide variety of houses. Here are the East Side slums draped with family wash and bedding and landscaped with poor plants in old tin cans. The grim buildings stand shoulder to shoulder, row upon row upon row, shutting out the air and shutting out the light. Yet the women are always laughing and the babies are often pink and plump.

By way of contrast, here is upper Fifth Avenue—a solid front of marble and bronze. You may see a butler. You never see a baby. Here is the home of a steel king. Here is the home of a rich silk merchant, and this is the house of a great, grand lady. Fifth Avenue is very elegant in tone and easy enough to film. You can catch your own Fifth Avenue, with equal ease, wherever you may live.

Park Avenue looms like a canyon. There are no homes here. There are apartment houses with suites of six rooms to sixteen. Swift elevators bear you in twenty five seconds to the twenty fifth floor. It is difficult to catch its spirit, but a few well chosen views will tell you all that its buildings will tell.

So you would like a mansion with a view? How about this one on Riverside Drive, built fifty years ago, of solid gray granite twelve inches thick? Picture the graceful curved front and the hanging balconies, the ornate roof. Yes, they were very elegant in their day, and so were the carriages that came spanking up the Drive on their way to a gay euchre party in a home of this sort.

Did you say you wanted to see a studio? Here is Tenth Street—where artists work all day and play all night. Yes, this is Greenwich Village, where a house a hundred years old is considered a young upstart. Notice the wide, white doorway that says welcome, the blinking dormer windows, the sloping roof. Quite a contrast to, for example, Fifth Avenue and even more of a contrast to the home in the suburb.

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A shot of a turkey farm could open a Thanksgiving film

F. P. G.

TURKEY DAY CINEMATICS

Let your camera tell the story of the feast

EPES W. SARGENT, ACL

THANKSGIVING DAY is not what it used to be.

In those good old times, the whole family descended on the roomy homestead the day before, took a brisk walk across the frozen fields Thursday morning and sat down to a bountiful dinner, of which only the coffee and the cranberries were "boughten." Nowadays, Grandma is more likely to pack her Gladstone (the carpet bag was discarded about the third mail order catalog) and run up to the city for dinner and a look at the movies.

And Thanksgiving in a city apartment does not lend itself so well to a personal movie. It lacks much of the color and atmosphere, and a film of the dinner will look very much like last Sunday's meal unless it is touched up. These touches should generally be brief but sufficiently numerous to keep the day and occasion in mind; with a little advance planning, a picture can be made that will be characteristic and interesting.

A good lead will be the heading of the Governor's Thanksgiving Proclamation, which will be printed in your newspaper a week or so before the festival. Clip just the headline and enough of the body type to fill your frame. Use just a flash, to establish what it is. Now insert a few flashes for color—a butcher's window filled with fine Rhode Island turkeys from Texas, a grocer's window overflowing with goodies and perhaps a bakery window advertising mince and pumpkin pies. Be careful of halation and reflections. Then come into the home and show the arrival of the personal turkey, staging this scene with the aid of a neighbor's boy as delivery man, if the turkey should actually arrive (as it probably would) while you are at the office.

Now for the real picture. If you have guests, show their arrival and introduce them with a subtitle, such as *Uncle John and Aunt Emma came to share the fun.* Show the guests being greeted in the living room. Then perhaps you would use another title, *Thanksgiving Morning, some went to church,* and follow it with the departing congregation. *Others preferred the early movie show* would lead to a shot of the crowd streaming out of the theatre. Both can be obtained before or after the actual day. *But we went for a brisk walk for the benefit of our appetites.* Follow this with a sequence of scenes of the Thanksgiving guests in the park or, if no park is handy, take a shorter sequence along some elegant residential street.

But Mother, of course, stayed home would be the cue for pictures of Mother, in the kitchen, superintending the last preparations and, in the dining room, putting the finishing touches to the table. Probably you will shoot into the kitchen through the dining room door. If there is a window directly opposite, there would be a fine chance for a silhouette of the turkey on its way to the oven. Take a near shot of the table being set and a closeup of one place, with its array of silver and glass. Get a shot of the sideboard, with the pies set out, and another of a jug of cider being poured into a glass pitcher for serving. Sandwich these closeups between medium views of the room to give variety.

After the title, *We came home with appetites whetted to a razor edge*, show the outside of the apartment or the home, with the folks trooping along, laughing and chatting and glad to be back. They enter. *Bobby took his belt in two notches* comes next, and Bobby tightens his belt after the party enters the living room and Mother comes in to greet them.

Cut to the dinner table, now fully set; the maid takes a last look and goes to the living room door to announce that dinner is served. Her announcement is greeted with acclaim, and all crowd toward the dining room with more speed than politeness. Cut to the dinner table with all seated. If your hands and nerves are steady enough, try to get a slow panorama around the table. Bobby, for comedy relief, loosens his belt again, regards it thoughtfully and lets out an additional notch for safe measure.

Follow now with a shot of the turkey being brought in after the soup has been served—a closeup, if possible, of the lordly bird as Father starts to carve.

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THE CLINIC

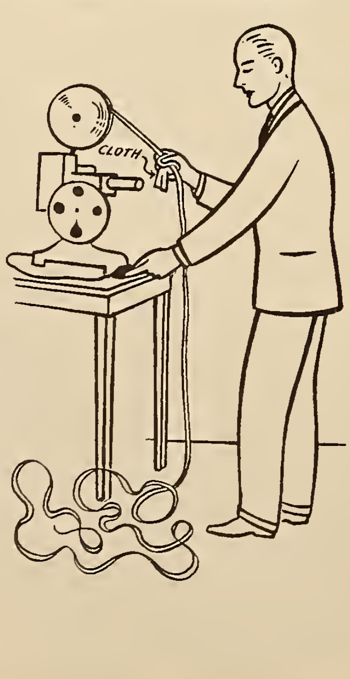
Technical comment and timely topics for the amateur

FREDERICK G. BEACH, ACL

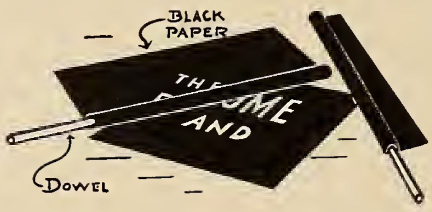
Flash frame A correctly designed spring driven motion picture camera always should stop with the shutter closed unless the spring is run down. If this is not the case, a white flash will be apparent on the screen at the end of each scene, the flash being produced by the frames that got light struck when the shutter did not close. This is very annoying, and, while the flashes may be excised in editing, such action is not the best remedy. The camera should be returned to the manufacturer for adjustment to insure proper working condition.

Lettering Adhesive letters which may be pulled off and used over again are the best type for titling on glass that is to be superimposed over a background design or photograph. Gummed paper letters may be used, but they are likely to be spoiled when they are removed. Actual hand lettering can be done on glass with show card colors, and the paint can be removed quickly with a damp cloth.

Takeup failure Now and then, one may be unfortunate enough to find nearly a whole reel of film unwound on the floor after a show, which may be due to failure of the takeup mechanism or belt, but which is more likely to be caused by not engaging the end of the film in the takeup reel. If you meet this bad luck, it is a wise precaution to clean the film as it is wound back on the supply reel. A cloth dampened in film cleaner will remove the dust that is bound to accumulate on film that has rested on the floor.

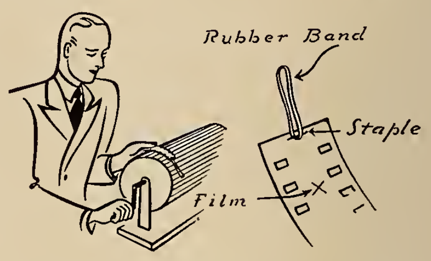


Wipeoff A simple wipeoff title stunt makes use of a few sheets of black paper and some dowel rods painted black. By this method, the titles are lettered on the black paper which, in turn, is wound on the dowel rods. In order to get the effect of a "wipe," the paper is unrolled across the face of the preceding title. Thus, in one operation, the first title is covered and a second one is revealed, while the effect can be continued throughout a title assembly. The black paper must be large enough so that the edges will not appear in the camera's field. If a straight "wipe," from the top of the scene to the bottom, is desired, one holds the dowel parallel to the top of the bottom title and unrolls it downward. However, many will prefer to have a diagonal "wipe," and, in that case, the title must be lettered on the black paper at the desired angle and the rod rolled in from one of the corners. Naturally, the hands rolling the dowel across the scene will be kept out of the camera field. The basic idea is shown in the illustration.



Film facts Original reversal film should be threaded in the projector gate with the shiny side toward the lamp. On the other hand, both duplicates from reversal originals and positive prints from negatives are threaded with the dull or emulsion side toward the lamp. In all three cases, the picture should be upside down in the projector gate. The edges of reversal film are always black, while those of positive prints are transparent. If camera identification marks appear between the perforations on the side of the film, it is almost certain to be an original, for most duplicates do not show camera marks.

Film fastening It seems that up in Alaska one has sufficient time to think out clever ideas. Roy Madden, ACL, who lives there, develops his own title film on a homemade drum, and he discovered the method of using an ordinary office stapler to attach a rubber band to the end of the film to be developed. This gives him a loop which may be hooked over a pin on the developing drum to hold the film in place, and it provides elasticity to take care of expansion and contraction in the length of the film during processing.

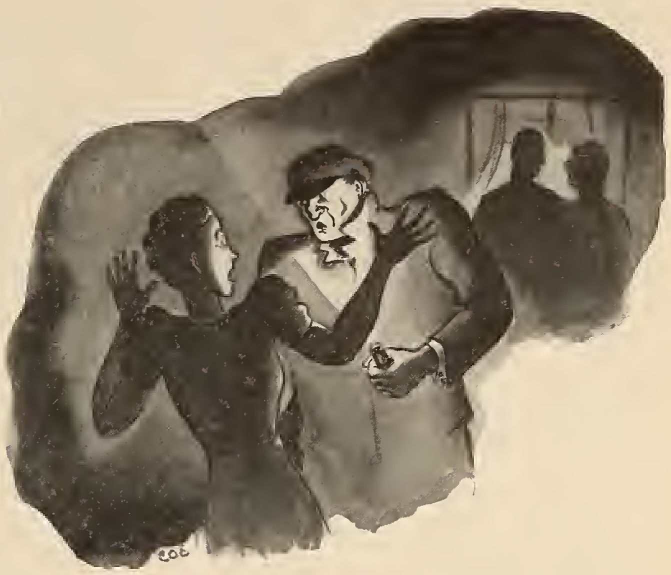


Double duty Movie makers who do considerable editing will find merit in a suggestion offered by Wendell L. Hughes, M.D., ACL, of Hempstead, N. Y. Dr. Hughes makes use of two splicers during editing, allowing a splice to set in one while preparing the film for a second splice in the other. He finds that this not only saves time, but also results in better splices, since they hold better after having remained a longer period in the clamps. During rapid editing, he feels that one tends to allow too little time for the cement to act properly before removing the film from the splicer clamps. The availability of the second machine makes it possible to work out a swift routine and yet to allow enough time for each splice to set. This procedure seems particularly useful to industrial and practical filmers whose editing jobs are likely to be fairly heavy.

Tape caution Occasionally, a movie maker will use short strips of ordinary adhesive tape to keep coils of film from unrolling during editing work. If this tape is left in place for any length of time, some of the adhesive material often will remain on the film after the tape has been removed. These deposits on the film surface will gather dust and make a very objectionable appearance when the scene is projected. However, carbon tetrachloride will remove the adhesive quickly and easily when applied with a soft cloth.

Telephoto use Have you ever noticed, in a telephoto shot, that, although a person may walk toward the camera, he does not appear to come much closer? That peculiar effect is a quality identified with telephoto shots, and it is very valuable in special instances. In the case of

[Continued on page 563]



The flashlight is knocked upward so that I see the face

A PLOT ON THE SPOT

The guests would have a photoplay, so they got one

FRANCES ROBINSON

BEFORE you perhaps form an opinion to the contrary, I want to make it quite clear that I like home movies.

I think they're grand.

I like to take 'em. I like to fuss around with a splicing block and make big reels out of little ones. And I like to see the movies I've made—good, punk or just so so.

But—and here's where I get nominated for oblivion—I don't give a hoot about seeing movies other people have made unless they are out and out lallapaloosas or reflect the engaging physiognomies of people I know. Spare me from movie monologs built around little Horace's budding bicuspids and the gathering of family clans glad handing one another. And, as I don't think for a moment that this reaction is exclusively mine, I don't show my movies to anybody but the family and my other home bred heroes and heroines. Not even when I'm coaxed—which, frankness forces me to admit, is not often.

It was this same unswervable determination that got me into trouble just a few weeks ago.

The Robinson ménage was filled to the gunnels on the evening in mind, when a female guest, who had already mentally tabulated the cigarette burns on an end table, our 1933 model radio and the somewhat napless appearance of our broadloom, happened to fasten her eyes on a few rolls of movie film bunked in the bookcase.

"Ha," she ha-ed, "I just *knew* it—you're an amateur cinematographer!"

"Not quite, thanks," I countered hastily, "and don't you think it's about time this country attacked the cause of floods rather than treated the effects? Levees, alone, are only inadequate sluiceways for . . ."

"But you *do* take motion pictures?" she persisted.

"Oh yes, I *take* them," I confessed, "but reforestation is not the answer to the problem. It takes years . . ."

"Then you simply *must* show us some of your reels," she gurgled. "I'm sure we would all just *love* to see them, wouldn't we?"

"We" seemed to be too busy wolfing canapés to respond with the solicited, "Gee willikins, I'll sa-ay," she was fishing for. But old eagle eye was no pushover—her second cast produced a nibble.

"I'm sorry," I said firmly. "I never bore my guests by showing movies. Now if you wanted me to *take* some, that would be a different story."

Which was where I made my mistake.

"Oh let's!" they all chorused, the Iscariots. "Let's make a real movie with a plot, n'everything." Old gimlet eye had maneuvered me right smack on the well known spot.

"So you want to play, eh?" I asked.

They did. Food forgotten, they all began to buzz excitedly about ways and means of burning up my stock of new film, so I leaped into the breach.

"All right. You asked for it, and you're going to get it. We aren't going to need any costumes, because we haven't time to bother with them. This goes double for a scenario. We're not going to have any director. I'm going to run the camera—for most of the shots, anyway—*and* the show. All I need is somebody to handle the lights."

Mr. Robinson, who loves to take pictures, but not to be took, promptly volunteered.

"What's the plot?" they all queried eagerly, straightening ties, dabbing at their noses with powder puffs and running their faces through brisk setting up exercises of Hate, Fear, Greed and out and out Lust. And there they had me.

We had the talent, sure enough—but where, oh where, was the plot?

Let's see: Group in house at night. Daytime shots are out. Also any outdoor shots other than those made near doors or windows with the aid of extension cords on my lighting outfit. Nope—wait a minute! Flashlights make splendid closeups. Closeups of what? Burglars, of course. But burglars don't come barging in on a houseful of people when there are nice, unlighted houses to burgle. Then why not have our lights out? What reason? Blown fuse? Too trite. Petting party? Inmates too antique. Game? That's the ticket—a game of some kind calling for lights out. What game? Sardine Party? Murder Party? Sardine Party too much of a mêlée—so Murder Party it must be.

But maybe you don't savvey a Murder Party?

It's a peck of fun and, in the Robinson home, at least, is played like this: You sort out one playing card (not face cards) for each person playing—less two. One of these two extra cards is the joker, the other the king of spades. Then everybody draws a card from the host and looks at it secretly. The one getting the joker is the "District Attorney," and he so announces himself at once. The one drawing the king of spades is the "Murderer." He doesn't let on. The District Attorney marches to the light switch and extinguishes all lights, whereupon people begin to circulate, including the Murderer, but not the D.A., who sticks by his light switch. When the Murderer thinks that he or she has a good chance to bump off some quaking or giggling victim stumbled upon in the dark and make a getaway, he

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Go to the kitchen
for subjects for
puzzle cine shots

DOMESTIC DECEPTIONS

PAUL D. HUGON

R. I. Nesmith and Associates

LOOKING immediately under one's nose for subjects is so easy that few people think of it. They prefer searching for extra fanciful themes that have never, never been done before. In that respect, they are like the woman, described by Charles Dickens, who neglected her own offspring to provide for poor little heathens in Africa. "Telescopic philanthropy," he called it. We might call "telescopic imagination" that which longs for Penang and Tahiti and overlooks screen possibilities right in the home.

The movie maker who has exhausted the baby, the family and the auto trip as camera subjects might learn from his "still" brother. Still photographers have almost given up large landscapes in their contest prints, as a glance at the photographic annuals of any country will show. They now content themselves with ever larger pictures of ever more commonplace objects or parts of objects—the bole of a tree, a pile of cordage on the dock, a lump of sugar seen in a peculiar light, a row of matches or cigarettes standing sentry. Similar opportunities for striking and original work are open to amateur cinematographers, provided they make sure that their shots center around peculiarities of *motion,* made weird and arresting by unusual lightings.

Endless motion patterns are found in every home. One can only suggest a few, as examples of the type:

The moving blades of an egg beater, so close that only the blades and the egg white are seen. For a few seconds, the spectators are allowed to guess what it is. Then the camera slowly recedes, with adjusted focus if you can contrive this, or a scene made further away from the subject is substituted, and the action becomes self explained.

A pan of cornstarch slowly bubbling on the fire. Show the bubbles only.

The skin puffing up as it is formed on top of the boiling milk.

The feather of steam from the spout of a teakettle, back lighted.

The rings made by the splash of a dripping faucet, as the drops fall into a pan of liquid.

Interesting cine patterns
from commonplace things

Fat spreading as it melts in the frying pan, or fat solidifying as it cools.

Batter flowing into the patterned grooves of the waffle iron.

The outer fringe of a log in the fireplace, catching fire.

The fibers of a wet mop as it is being wrung dry.

One can find subjects alike in the washtub and coffee cup, or the carriage and type bars of a typewriter in action, seen from the side or back. An intriguing bit of action can be secured from the reverse side of a hooked rug standing vertically in its frame, as the hook punches its way through and disappears, immediately to return. Limiting the field so that the object as a whole is not identifiable, one can puzzle the spectators and let the brighter or more experienced ones have the satisfaction of being the first to venture a correct guess.

In each case, the best lighting is a diffused interior daylight, used merely to round out the shadows, plus a powerful artificial illuminant from a single source, placed extremely close to the object, low enough to cast long shadows. A single flood bulb in a reflector, two feet away, frequently will be enough.

The essence of the whole trick is to combine two factors—light intensity and angle of view—in such a way that the object is not recognizable at such close range. We are so accustomed to viewing things from a fixed height of five feet or so, and to seeing them illuminated from all sides, that a sudden change in these conditions leaves us nonplused for a while. This is only a new application of the old principle, that a picture is meaningless unless we have some known object by which to estimate its scale of reproduction. A scene of a miniature set in the movie studio is indistinguishable from the real thing because everything in it is in proportion. A bubbling pan of cornstarch cannot be differentiated from boiling lava a mile wide.

This type of presentation has the further advantage of enlisting, from the first, the spectator's interest. His curiosity is aroused, just as it is by crossword puzzles or brain tests. It becomes an exciting game, in which he seeks to excel over the other spectators. And that spells a successful production.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Kodachrome now duped A long awaited development in the field of color filming has now come to pass in the perfection of a successful duplicating method for Kodachrome film, recently made available by the Eastman Kodak Company, Rochester, N. Y. Existing Kodachrome originals may now be duplicated in full color, and, in the case of sound film, a separate sound track may be printed on the film in conjunction with the color duplicate. This work is, at present, being done at Kodak headquarters in Rochester only.

Religious film *Golgotha* is the title of an exceptional ten reel religious sound film now being distributed by Kodascope Libraries in both 35mm. and 16mm. film widths. Named after the hill just outside of Jerusalem, the motion picture reconstructs the Biblical events of the week which preceded the Crucifixion of Christ. The film depicts, with impressive photography, the story of Holy Week, including scenes of the triumphal entry, the Last Supper, the betrayal and subsequent trials before Pilate and Herod, the Crucifixion and the Resurrection. *Golgotha* was produced in France by the Golgotha Corporation, but an English version has been made for distribution in America.

The Filmo 8 Candid Carrying Case has hinged drop cover

Super-XX in 16mm. The new high speed panchromatic film recently announced by the Eastman Kodak Company, Rochester, N. Y., is now available for 16mm. movie cameras. Possessing four times the speed of regular panchromatic and twice the speed of "SS" Pan., the new film also may be had in the roll film and film pack sizes. The new Super-XX movie film is said to have excellent fine grain properties and to produce remarkable black and white renditions of color in the scene. The film has a non halation backing.

Besbee in film In order to prepare a convincing demonstration of the actual results to be had with its apparatus, the new Besbee Universal Title Maker, Besbee Products Corporation, of Trenton, N. J., recently has released an interesting two reel, 16mm. subject, *Entitled to Success.* The film, produced under the direction of Charles J. Carbonaro, ACL, is very cleverly planned and well photographed and presents the story in a capably acted dramatic form. It is also instructive, because it graphically demonstrates most of the title making methods in which all amateurs are interested. This new film is available, on free loan, to movie clubs, whose secretaries may make direct application to the firm for booking dates. In communities where no movie club exists, arrangements may be made for the local photographic dealer to sponsor showing the picture.

Baseball film Highlights of the national game in 1938, including important plays and personalities of the World's Series, make up a most interesting new subject in the Castle Sport Parade series. The film is called *Baseball* and is available in sound or silent 16mm. editions, as well as in a silent 8mm. reel.

Agfa Clipper A new model of a popular priced, small still camera, that has attracted much attention since its recent introduction, is now being offered by the Agfa Ansco Corporation, Binghamton, N. Y. This is the Clipper Special, which gives, on a roll of PD16 or 616 film, fifteen pictures, two and one half by two and one sixteenth inches in size. Closed, the camera is very compact, and, for use, a telescoping, metal, pull out front snaps the *f*/6.3 anastigmat lens into correct position for picture taking. Shutter speeds provide one twenty fifth to one one hundredth of a second exposure times, as well as bulb and time. There is an optical, direct view finder, tripod socket and depth of focus scale. The camera is finished in black grained, waterproof covering, with metal parts in polished metal and black lacquer.

Craig lowers prices A substantial price drop on many popular items in its splicer and rewind merchandise was recently announced by the Craig Movie Supply Company, Inc., 1053 South Olive Street, Los Angeles, Calif. As an example, the Craig Junior 8mm.-16mm. splicer, formerly $3.75, lists now at $2.50. Similar reductions in other items show that this accessory line is coming more and more in demand.

Arctic film *Conquerors of the Arctic*, a five reel, 16mm. sound

[Continued on page 568]

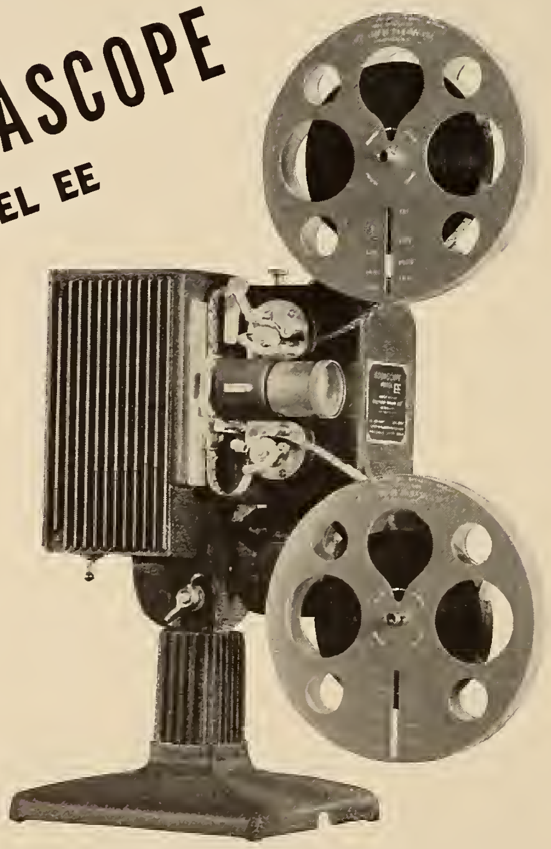
General Electric's new thousand watt cine projector bulb

Eastman HOME MOVIE PROJECTORS

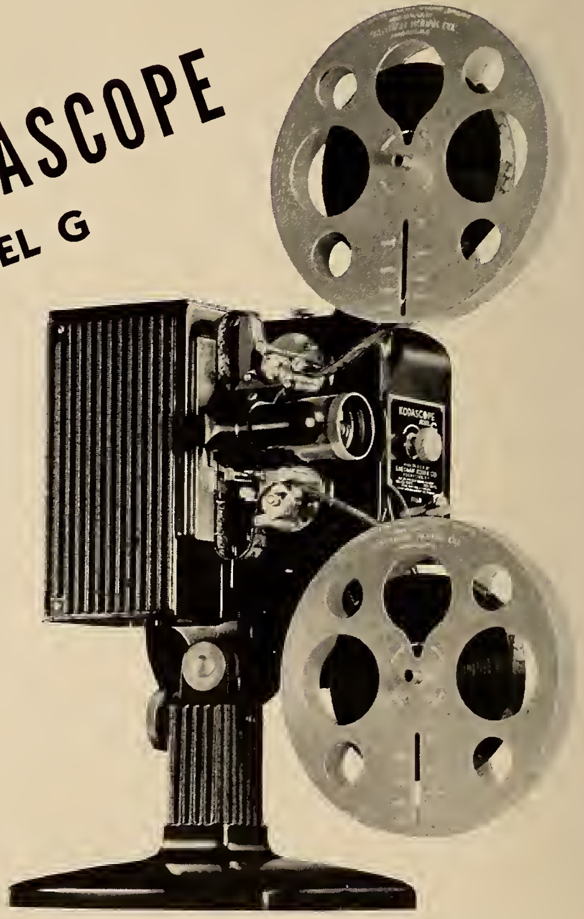
FOR clearer, more brilliant projection, use Kodascope, the Eastman-made projector which teams up beautifully with Ciné-Kodak and shows your pictures at their best.

Ciné-Kodaks, Kodascopes, and Ciné-Kodak Film are all Eastman-made. They are all designed to work together, and are backed by world-wide Eastman service.

KODASCOPE
MODEL EE



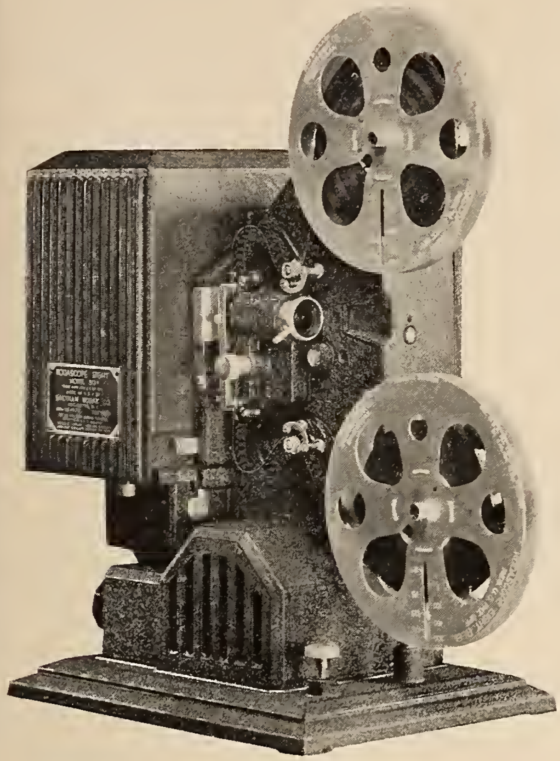
KODASCOPE
MODEL G



FEATURE for feature, dollar for dollar, Kodascope EE is the value sensation of the home movie world. A thoroughly modern 16 mm. projector, clean cut and highly efficient, with such features as . . . motor rewind . . . extremely quiet, cool operation . . . "tailor-made projection" by means of any combination of five projection lenses and three lamps . . . full efficiency on either D.C. or A.C., 25- to 60-cycle, 100 to 125 volts. Equipped with the 2-inch, *f*.2.5 lens and 400-watt lamp, Kodascope EE is priced at $58.35. Carrying case, $12.

A BEAUTIFUL piece of precision engineering; it has set a new standard of 16 mm. projection excellence. Its features include . . . a threading pilot light . . . reverse projection . . . "stop action" projection . . . a four-way switch governing major operations . . . "tailor-made projection," of course . . . unprecedented ease of threading and control. Utilizes 100- to 125-volt current, D.C. or A.C., 25- to 60-cycle. With the 2-inch *f*.1.6 lens and 500-watt lamp, Kodascope G is priced at $123.45. Carrying case, $12.

EASTMAN KODAK COMPANY,



KODASCOPE EIGHT

MODEL 80

PRECISION projection is particularly important to users of 8 mm. home movie film. Without it, the full quality of the tiny film images cannot be realized.

Kodascope Eight, Model 80, is the leader among precision projectors for 8 mm. film. It is a thoroughly de luxe instrument. As regularly equipped—with fast *f*.1.6 lens and 300-watt coil-coil lamp—Model 80 provides brilliant screen pictures as large as 30 by 40 inches. With a 300-watt bi-plane filament lamp, available as an accessory, illumination is increased 15 per cent, and even larger screen pictures become easily possible.

Kodascope Eight, Model 80, is supplied complete with a handsome, sturdy carrying case and a kit of accessories including two 200-foot reels, film can, splicer, and other incidentals. The projector operates on either D.C. or A.C., 25- to 60-cycle, 100- to 125-volt lines. Price, complete, $97.50.

IN FIVE WEEKS OVER 10,000 MOVIE MAKERS BOUGHT—

How to Make Good Movies

THIS is a modern classic—a "how to" book that manages to be human, humorous, explicit, scientifically accurate, and inspiring. It is, in short, the book you've been looking for. Now in its second edition.

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How to Make Good Movies
A COMPLETE HANDBOOK FOR THE AMATEUR MOVIE MAKER

CHESTER, N. Y.

Scoring technique

[Continued from page 536]

trated in Figure 5 on this page. In this way, a pattern is made which can be placed on the turntable and used for spacing the dots.

After this is done, the edge of the turntable should be painted black. This will give a contrast with the white dots which are to be pasted on the circumference of the turntable. These dots are punched easily from gummed labels by using a hand paper punch. When the paint is dry, the cardboard pattern disc is placed on the turntable and is fastened in place with two or three small strips of adhesive which prevent it from shifting. A dot then is pasted on the rim of the turntable at the end of each radius, which gives us the same number of dots on the turntable as were found on the manufacturer's disc. The actual number of dots used on a twelve inch table is ninety four, and the finished effect is illustrated in Figures 1, 2 and 3.

In order to use this checking system, it is necessary to place a small one quarter watt neon glow lamp so that its light will shine on the dots on the turntable rim as it rotates while records are playing. These lamps have the candelabra style of base, and a small socket can be mounted neatly between the two turntables so that one lamp will serve for both, as shown in Figure 2.

The same idea is used in checking the speed of the projector, but a disc of smaller size is needed. A white cardboard disc of two inch diameter is about right. Here, the dots are spaced entirely differently, and the phonograph stroboscopic disc cannot be used as a guide. The dots must be spaced six degrees apart, and one can use a protractor to measure the angles. The dots, about a sixteenth of an inch in diameter and placed near the circumference of the disc, are drawn with an ordinary pen and India ink. Here again, to check the speed, the moving disc must be seen by the light from a neon lamp, and, for this purpose, I provided a short extension cord, at one end of which was a candelabra socket, the other end being wired to the projector pilot light circuit.

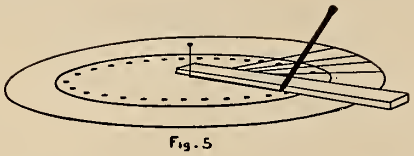

Fig. 5

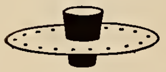

Fig. 6

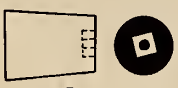

Fig. 7

This disc is placed on the projector sprocket by various means, depending upon the type of sprocket on the machine. My machine happens to have a removable nut on the sprocket shaft, and I simply put the disc on the shaft and hold it in place with the nut. This must be done after threading the projector, because the disc covers the film channels. Other types of projectors have sprockets which are recessed. If your machine is of that type, the solution is to find a rubber cork which will fit the sprocket recess and to push it halfway through a hole in the disc, as shown in Figure 6. Fasten the cork to the disc with liquid solder. If the cork fits the sprocket snugly, it will hold the disc in position without difficulty.

Still other makes of machines have flat sprockets with removable oil plugs. The only practical method of adapting this type for our purpose is to remove the plug and to drill a hole in the center. Next, fit the plug with a short machine screw by pushing it through from the rear and soldering it in place to prevent oil leakage. The disc then may be placed on the screw, and it can be held in place with a nut, which is embedded flush in a rubber cork for ease in handling, as shown in Figure 7.

It must be remembered that this system, as described, will work correctly only with a sixty cycle alternating current, for it depends on the fact that such current causes the neon lamp to flash 120 times each second, which is necessary in getting the effect.

This method enabled me to keep my projector and turntables at a constant speed and to check the speed at any time during the showing of the picture. Thus I was able to work out reliable cues for the many complicated sound effects.

Before editing could be started, it was necessary for me to time all sound effects on the records that I planned to use. This was done by means of a chart, which gave in seconds the duration of each sound effect. I started from a standstill, with the needle in position on the first groove. A chart made this way might run as follows:

Record No. 324 *Train Leaving Station*
0 sec. Start Turntable
4 " Call, "All aboard"
8 " Engine starts to move
45 " Whistles
1 Min. 20 " Engine in distance
1 " 30 " Last car passes mike
2 " 45 " Fades in distance

The records were all timed with a stop watch, as shown in Figure 3, when running at exactly 78 r.p.m.

This helped me greatly in matching sound effect and picture, and, in this complicated process, I was aided further by a scale on my rewind board. This was made from a piece of white tape pasted on the board and marked at intervals by colored thumbtacks, as shown in Figure 4. These tacks were placed at distances equivalent to sixteen frames of 16mm. film, which represents one second of screen time. This helped me to match the film footage to any sound effect that I wished to use and it also enabled me to cut film scenes so that there would be a definite point to use as a cue for starting the next record. As far as possible, I planned to have all sound records start from a standstill at some particular cue or bit of action in the previous scene.

There is danger of getting too much sound in a picture which has so much

A depth of field table for your note book of cine data

DEPTH OF FIELD TABLE FOR USE WITH *f*.2.7 4 INCH LENS

Distance Focused Upon	*f*.2.7				*f*.3.5				*f*.5.6				*f*.8				*f*.11				*f*.16				*f*.22			
	From		To		From		To		From		To		From		To		From		To		From		To		From		To	
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.
INF.	494		Inf.		381		Inf.		238		Inf.		167		Inf.		121		Inf.		83		Inf.		61		Inf.	
200 ft.	142		336		131		420		109		Inf.		91		Inf.		75		Inf.		59		Inf.		47		Inf.	
100 "	83		125		79		136		70		172		62		250		55		576		45		Inf.		38		Inf.	
50 "	46		56		44		58		41		63		38		71		35		85		31		125		27		286	
25 "	23	10	26	5	23	5	26	10	22	7	28		21	10	29	6	20	10	31	7	19	3	36		17	8	42	6
15 "	14	6	15	6	14	5	15	7	14	1	16		13	8	16	6	13	5	17	1	12	8	18	4	12		20	
12 "	11	8	12	4	11	7	12	5	11	5	12	7	11	2	12	11	10	11	13	4	10	6	14		10		15	
10 "	9	10	10	2	9	9	10	3	9	7	10	5	9	5	10	7	9	3	10	11	8	11	11	5	8	7	12	
8 "	7	11	8	1	7	10	8	2	7	9	8	3	7	7	8	5	7	6	8	6	7	4	8	10	7	1	9	2
6 "	5	11¼	6	1	5	11	6	1	5	10½	6	1¾	5	9½	6	2½	5	8¾	6	4½	5	7½	6	5½	5	6	6	8
5 "	4	11½	5	½	4	11⅜	5	¾	4	11	5	1¼	4	10½	5	1¾	4	9¾	5	2½	4	8¼	5	3½	4	7¾	5	5
4½ "	4	5½	4	6½	4	5½	4	6⅝	4	5⅛	4	7	4	4½	4	7½	4	4	4	8	4	3½	4	9	4	2½	4	10

dramatic material. I found that it was almost impossible to work out sound effects for the entire film, because there were not enough records of the required types to be had. This necessary restriction I found to be beneficial in the long run, for it made it necessary to score the first half of the picture with appropriate music. This carries the action through to a dramatic point, where the sound picks up and adds a tremendous "punch" to the finish. The records were carefully picked to give music of a heavy, slow tempo at the beginning of the picture, and, as the film progressed, the pace of the music was increased.

When making a picture of this type, it is important to know the effect records that are available so that one may plan shots to fit them. I found the timing charts described above of great value in helping to decide exactly what shots I would make. Editing such a picture must be done very gradually and in conjunction with the music and sound effects, which have a tendency to increase tempo to a marked extent. Scenes which may be so long as to drag in a silent film will pass very quickly when they are accompanied by sound.

If one undertakes as ambitious a program as that suggested by this discussion, he must be prepared to offer a smooth presentation. If he elects to use this complicated method of film presentation, a movie maker must make himself adept enough to give a finished show. Nearly everybody can judge whether or not sound effects match the action, and a poorly handled sound accompaniment is worse than none at all.

Common sense saves film

[Continued from page 535]

the mailman arrives with the new film. Sometimes, in the haste to discover his latest results, one gives no time or thought to gate cleaning.

A motion picture projector will give a reel of film very little wear during hundreds of projections if it is kept clean. The instruction booklet included with the projector emphasizes the care of moving parts and surfaces which touch the film. Even if you read the rules when you first bought your projector, it is best to review the booklet to make certain that you are taking proper care of things. Ordinary pipe cleaners, you will find, are convenient for cleaning the opening in the projector gate.

To keep a projector running smoothly, it should be oiled frequently. However, guard against using an excess of oil, for it may drop on the sprocket wheels or be spattered from the mechanism during projection. Then, of course, it will get on the film to collect dust.

When the film reaches the editing

This amazing
all-purpose Sound Unit
COSTS BUT LITTLE MORE
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COMPACT ALL-IN-ONE
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BRILLIANT PICTURES QUALITY SOUND
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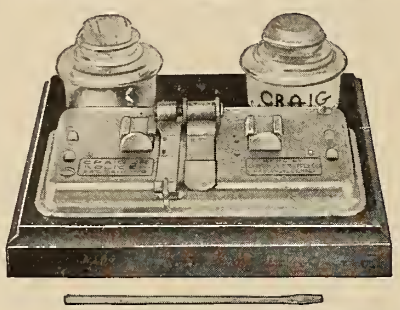
New Low Prices

CRAIG

JUNIOR 8-16mm. SPLICERS



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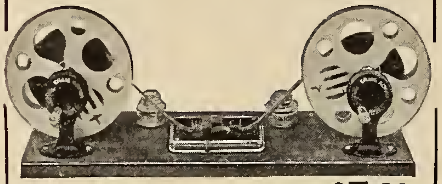

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table, it finds itself most susceptible to the evils of dust and dirt. If a roll of film is to be cut apart into numerous large and small sections, and is to be handled, shuffled about and spliced together again, it is indeed fortunate if it does not suffer some consequences. Yet, if one is reasonably careful, this feat can be managed without so much as a blemish appearing on the surface of the finished job.

There are a number of equally good ways of sorting cut film at the editing board, and, be it with clips or pigeon holes, the most important factor is to protect the film from the particles of emulsion produced when one scrapes it to make a splice. This can be done by cleaning each splice neatly. Color film, especially, is susceptible to finger marks, and, if you find it uncomfortable to use cloth gloves during splicing, always hold the film between the fingers by the outside edges. Never take a chance, by pressing the emulsion and reverse surfaces between the fingers, for the natural skin oil will penetrate the emulsion coating and will leave a permanent finger mark.

When scraping a film to make a splice, I find it advisable to have a small piece of soft cloth handy, with which to wipe the area of the splice to remove the particles of celluloid and emulsion. This method insures a cleaner and smoother splice. After completing each splice, I make a thorough examination of the joined sections, not only to determine the excellence of the splice, but to see if there is an excess of film cement. It is far better to scrape or to wipe this off at once than to have it catch in the projector later. After completing editing and splicing, I run the entire film through a soft cloth (using little or no pressure) to remove any foreign material that might remain.

If it is found necessary to clean the film further, pure carbon tetrachloride or an approved commercial film cleaner should be used. Apply as little of the fluid as possible and make sure that the film is dry before it winds on the takeup reel. If you are not certain of a suitable cloth material to use with cleaning fluid, try a small square of chamois skin. This is an excellent thing to use with Kodachrome film, the surface of which is more delicate than that of black and white film emulsion. Special care is needed in handling color film, and it should be cleaned only when absolutely necessary. Never use alcohol as a cleaner for color films, as it removes part of the pigment in Kodachrome.

Loss of flexibility seems to be the commonest difficulty met with in storing film in the average household. However, acetate film that has become brittle through excessive drying will regain its flexibility without permanent damage if the moisture is restored. A film that has been dried because it has been stored on a high shelf of a warm room, or near a radiator or steam riser, should be placed in a humidor can or container with a piece of moistened blotter. A period of twenty four hours is sufficient time to humidify the film properly. It is especially important to avoid humidifying Kodachrome to excess, as it causes one coil to stick to another, damaging the film. It must be remembered that emulsion is softened when it comes in contact with water, and serious damage will result if water touches the film surface.

For further protection of films, there is available a special treatment which has been used successfully for some time in the theatrical and amateur fields. It is claimed that, when the finished film is treated by the process, it is rendered impervious to moisture and fumes and is hardened to resist wear and scratching. The film is subjected to treatment in a pressure chamber without removal from the reel. Many prominent film libraries make regular use of the process to protect their films against wear and tear.

The average home atmosphere is very satisfactory for storing substandard motion picture films. A closet which is cool is a good place to keep them, but they should be placed on a low shelf, since hot, dry air rises. Films to be stored for a long period of time should be wound snugly on their reels, and the metal containers should be placed flat on the shelf. This position will prevent a film, which has become loosely wound, from forming uneven curves or loops.

After my friend had projected his travel films for me, I offered to rewind them and, in doing so, I sacrificed a clean handkerchief, which I held in my hand around the film strip as I turned the rewind. When I showed him the black dust on the handkerchief, he was somewhat irritated. But he was also convinced.

Try it on one of your own reels and see if you need a film house cleaning.

I collect houses

[Continued from page 544]

But you need not live in New York to make your picture of houses. Every city has its own private collection. Say your address is Chicago or San Francisco and say you are a modernist. Perhaps you don't like little houses. All right, take the skyscraper for your subject. The progress of the modern skyscraper makes for a story, epic in scope. You can trace the development of the skyscraper since the first one was built down on the Battery, back in 1887. It was twelve stories high, and people came from near and far to crane their necks at the curious monster. Then, after a sequence of this, you can continue with shots of skyscrapers in your own city. If you don't find it convenient to shoot the skyscraper beginnings in New York City, you can start the story with the first skyscraper in your own town.

If you like, give your film on houses an international twist. Show how the settlers—the Spanish, the English, the Dutch and the Swedish—brought their different traditions with them from the old country. The colonial house, you know, is not the only one which can boast an ancestor. Or, if you like, collect the different architectures of the different States and bring them home in one movie — Massachusetts, Virginia, Pennsylvania, California. Each State has its own peculiar style.

Houses make a simple, yet fascinating, subject for your camera. Moreover, a house, unlike a pretty girl, requires no makeup and no coaxing. Indeed, it will sit perfectly still while you take a shot. The action about it, the human beings who use it and the street, lane or alley that serves it will furnish the background of movement. But tie this to the character of the house. That's your theme for this picture.

Following your film through

[Continued from page 537]

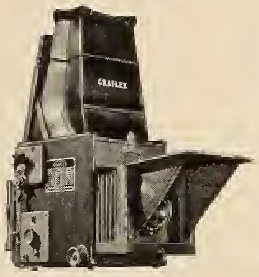
graphs, film is developed to give a negative, which is a representation of the original subject, but with the blacks and whites reversed. The highlights are black and the dark parts light. To obtain a photograph from this, in which the tones are in their correct relationship, it is necessary to make a print. In reversal processing, however, the original film exposed in the camera is itself converted into the print for projection.

To understand how this is done, let us again consider the film, after exposure but before development, when it is carrying the invisible image impressed on it in the camera. The film material (the silver bromide of the chemist) is affected in the camera to an extent which depends on the brightness of the image which the lens forms on it. In areas where the image is very bright, as in the sky or a white dress, the effect is greater than where it is dull, as in the shady parts of the subject. Where the subject is absolutely black, there will be no effect on the film. The invisible image carried by the exposed film is thus present as an "effect" on the film material and is greater or less according to whether the subject was light or dark.

A photographic developer is so compounded that it can distinguish between the affected and unaffected parts of the film material. The material on which it acts is converted to black silver. When the film is developed, therefore, the various areas darken to an extent determined by the degree to which it was affected in the camera. The bright parts of the subject develop as dark areas,

Made with a
GRAFLEX

Made with a Graflex Camera by Harold M. Lambert



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and darker parts as light areas, and the familiar negative results.

In reversal processing, this negative image is converted to a positive, in which the white and black values are in their right relationship. This requires, as the first step, the black silver to be dissolved out of the film coating, which is done by using a solution known as "bleach." This operation leaves behind the material which was not affected in the camera and which was, therefore, not blackened by the developer. This remaining material is actually a positive (the inverse of the negative) composed of undeveloped silver bromide. It is given a uniform exposure to light, as a result of which it becomes susceptible to the action of a developer. It is then developed, and a positive image in black silver is produced. Thus, the original subject appears on the film in its proper values of black and white, in the form of a "reversal positive."

The steps involved in the application of reversal processing to Ciné-Kodak film are summarized in the following table:

1. First development	Silver bromide affected by exposure becomes silver.
2. Rinse	Developer is washed out of film.
3. Bleach	Developed silver is dissolved out of film.
4. Clear	Remaining silver bromide is resensitized to light, and material carried over from the bleach is removed.
5. Controlled exposure	Remaining silver bromide is uniformly exposed, to an extent depending on the original camera exposure.
6. Second development	Silver bromide exposed in the preceding operation becomes silver.
7. Rinse	Developer is washed out.
8. Fixation	Any undeveloped silver bromide is dissolved out by hypo.
9. Washing	Hypo is washed out.
10. Drying	Film is dried in warm, dust free air.

To those who have followed these steps, it may appear that processing film by the reversal method is a relatively simple matter. The man in charge of a processing station would think otherwise.

His problem is not that of processing a single roll of film to obtain the quality required by one photographer. He has to handle thousands of rolls a week, pouring in from all parts of the world, exposed on all sorts of subjects in all kinds of light. He tries to insure that every roll receives the same attention, day and night, week in and week out, the year round, so that every photographer should receive his film back processed with the degree of quality that would result if he devoted his whole time and care to the perfection of a single roll. In this, he is very successful. Failures, because of accidents in processing, are exceedingly rare.

To understand how this is done, let us follow the film through the actual processing rooms. First, it is joined to a length of blank film base and passes into the end of a processing machine, through which it travels continuously, with the other films being handled. The machine consists of a line of deep, narrow tanks, each containing its appropriate solution. The film travels from one tank to its neighbor in a series of loops carried around stationary racks at the top and bottom of which there are rows of revolving pulleys. The film actually is looped around the pulleys in such a manner that only the outside edges of its back touch them. No part of the surface which carries the picture is allowed to come in contact with the pulleys, so that no scratches can result. The speed at which the film travels and the length of the film in each tank are so adjusted that the correct time of treatment is given in each solution.

The first tank contains the developer, in which the film is developed to a negative. It is not fixed, however, as would be the case if it were to be used as a negative, but next passes into a tank of running water in which it is rinsed free of developer. The following tank contains the bleaching solution, in which all of the silver developed in the first tank is dissolved out, and, after this, the film moves on into a clearing tank, which eliminates the materials carried over from the bleach and also makes the film again sensitive to light.

The film is now ready to be developed again to give the final positive image, but first of all it must be exposed to light so that it will develop. It is in this exposure that the unique trick worked out and patented by the Kodak Research Laboratories is employed. The exposure is controlled, and to an extent which is determined by the exposure which the photographer originally gave to the film in the camera. If this was on the full side, the machine exposure is also full; if the subject was underexposed in the camera, the exposure given by the machine is on the light side. And all this is done without writing to ask you what exposures you gave to your scenes. A photoelectric cell looks at the bleached film by red light and, as it measures the amount of light passing through the film, it controls a printing lamp to give the appropriate exposure. This is done in a glass bottomed trough, which lies between the bleach and the next tank, in which the film again is developed.

Following this developing tank are tanks in which the film is rinsed, thoroughly fixed and washed. Then the film is passed into a drying cabinet through which warm air is blown. The dried film leaves the cabinet and is spooled outside; then it passes to a room in which it is provided with a generous leader of clear film for use in threading the projector. In the shipping department, it meets its original carton into which it is placed. This, in turn, is put in a protective shipping carton, an addressed label is pasted on, and the package is rushed to the mail or express office for return.

Film in 8mm. width is processed on the same machines that handle the 16mm. variety, because it is actually 16mm. wide at this stage. Not until after the processing is completed is it slit up the middle and are the two pieces joined, end to end, to form a continuous length 8mm. wide.

Some people have asked how the controlled printing exposure is applied to 8mm. film. In the case of its 16mm. brother, the full width of the film is exposed. The 8mm. film, however, carries two rows of pictures, side by side. In the processing machine, these are exposed separately to the printing light through two windows spaced apart, one of them acting on one side of the film and the second on the other side.

As the film passes on its smooth way through the machine, there is much activity in the background. The developers, bleach and other solutions in the tanks tend to become exhausted as they work on the film, and they must be kept up to strength at all times. In chemical mixing rooms, hundreds of gallons of solution are kept in readiness, prepared by a staff of trained assistants. These solutions are piped continuously to the machines and are controlled automatically. All film traveling through the tanks thus receives the same treatment, and maximum uniformity is attained. A staff of chemists is kept busy checking chemicals and solutions so that no error can creep in through faulty materials.

If dust and particles settled on the film, there would be an unpleasant rain of splotches when the picture is projected, so that extreme precautions are taken to insure their absence. Special squeegees force jets of water on the film, as it leaves the washing tank, and carry away any particles which might have passed the solution filters, and the air in the drying cabinets is carefully freed from dust before it meets the film.

The choice of materials for constructing the tanks, rollers and other parts of the processing machines is made with

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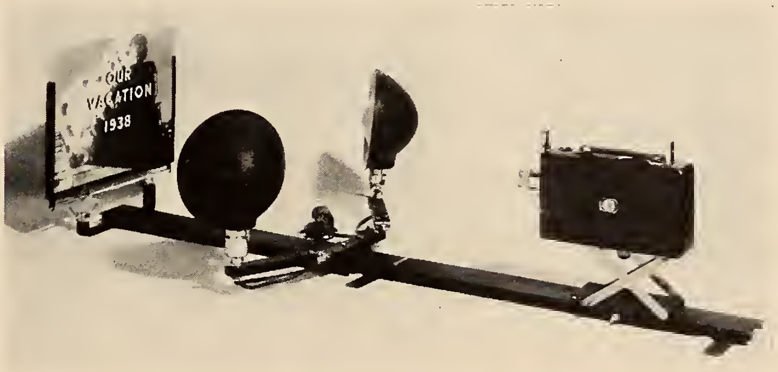

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great care and is the result of years of study. No corrosion must occur to make the machines run unevenly, and there must be no accumulation of products of corrosion which might settle on the film. In spite of extreme precautions to insure cleanliness, the machines are drained periodically and thoroughly cleaned out.

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Vieille France

[Continued from page 538]

nearing the end of a life which has been more hard than happy.

She is, in fact, sustained only by traditional religious resignation. "Christ has suffered for you, giving you his example, so that you must suffer with him." This is the life of my "heroine."

With my car full of miscellaneous material, I drove down to the village in question. I explained exactly to the woman, and to some eventually useful neighbors, what my purpose was and what I wanted of them, and I established my "studio" in her main room.

Now, I really believe that it is a hundred times easier to make a film indoors with constant artificial light than to work outside *à la merci d'un soleil lunatique*. To substantiate this claim, I shall give you an account of the few and easy problems that I met in my French village.

The country house that I transformed into my set had an electric current of five amperes. I knew that it would have been insufficient for most of the shots, so I arranged with a hair dresser, a girl who lived quite near the house, to obtain the ten other amperes necessary for my work. The total of fifteen amperes gave just enough current to light a medium shot (and you cannot generally take more than a medium shot in a small living room). I used four flood bulbs, which required ten amperes and furnished general illumination for the subject. The remaining five amperes were used for a "spot," to furnish highlights or to make silhouette effects.

I wish to stress here the importance of a spotlight, for, in my opinion, no indoor shot can be correctly lighted without its help. I have yet to see any so called spotlight on the market which is wholly suited to my needs. In Europe, the spotlight sold by many firms is usually too weak, and, if you try to use such a lamp for "relief" purposes, you soon realize that, far from putting a fringe of light on the back or side of your subject, it gives a weaker light than the overall illumination of your flood lamps. Fortunately, long before beginning *Vieille France*, I had constructed my own spotlight with the help of a locksmith.

H. Unkel

Luc Fauvel, young Frenchman who filmed "Vieille France"

Another thing absolutely indispensable to indoor filming is a wide angle lens, or something equivalent. In making *Vieille France*, I did not possess such a lens, but used, instead, a supplementary system of glasses that doubled the angle of my normal half inch *f*/1.9 lens common to 8mm. cameras. This large angle is necessary because of the smallness of the average room. Mine was about ten by twelve feet, and so I could not even take full length pictures.

My supplementary wide angle system had one failing—as often happens, I had the lens, but I had no finder with which to use it. So I had to manage without one, and it was quite easy. Since the system doubles the angle of the normal lens, the new field is four times that of the lens used alone. Making the center of your subject coincide successively with each corner of the normal finder, you determine exactly the new field of the system.

Wide angle lenses are also very useful in making "dolly shots." Theatrical filmers use them because they have a greater depth of focus than the normal lens, but they are useful also, because, with them, you can with great care succeed in making a dolly shot by using your own body as carrier of the camera! In *Vieille France,* the only dolly shot is the last scene of the film. I wanted to finish the picture with a long traveling shot, in which the camera went slowly back and up, and my aged heroine's face seemed to sink away into the darkness. In Hollywood (or in Paris), they would have used a crane and a rolling bridge weighing five tons to do that. For myself, I succeeded very well with my hands and feet. Bearing the camera with one hand, I moved the focus with the other while walking smoothly back and gradually raising the camera. I must add that, to prevent the inevitable slight vibration of the camera being seen by the spectators, you must avoid brightly lighted subjects on the edges of the frame, because, in this way, you would give them landmarks by which to judge the camera's unsteadiness.

As a cameraman and director, I had my hands full with one scene in particular. My chief character was to be shown in closeup, then she was to be followed, in a slow panorama, as she went out of the house, after which her back was to be reflected in a mirror in the house which showed her going into the street. To wield the camera with one hand and to wave to the bonnet maker with the other, to be sure that her reflection never disappeared from view in the mirror, until the scene ended with a fade out called for some manual agility. After one rehearsal, we succeeded.

I suffered little from the accidents which usually accompany amateur filming. This was chiefly because I never worked with more than three actors at a time. Nevertheless, a few trifling troubles came my way. One day, I had nearly run out of flood lamps because a whole series burst when first switched on. Another day, I let my supplementary lens fall. One of the glasses cracked, but, as often happens when glass is well set, it could be used again. I had also some trouble with my camera at the beginning. It was one of the first of a new series, and the bearings had been greased with ordinary oil. This, in the freezing air of the country house (it was in December), soon became so thick that the camera was working at about ten frames a second instead of sixteen. I discovered this after the first reel and realized that the only thing to do was to keep the mechanism as warm as possible. I kept it in my bed at night, and, during the filming, between each shot, I put it near the fire of a foot warmer. But, one day, I probably discussed too long a forthcoming shot, and the film got too warm, for, when the reel came back from the laboratory, it showed what appeared to be a wonderful rain effect.

After a fortnight of such work in the country, I went back to Paris and edited the film in a room that I then had in the Latin Quarter. I spent much more time

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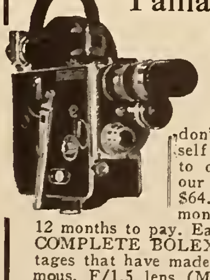

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in editing the picture than in making it, reducing the total footage from twenty five minutes to fifteen. In this cutting, I had to eliminate two or three scenes which were picturesque but not proportionate to the rest of the film. I used a magnifying glass to edit the film, because in 8mm. the frames are so small that it would have been impossible to manage without it.

The last thing to do was to find a title. I could thing of nothing else than *Vieille France*, which seemed to me rather vague and pretentious. Since then, I have met a number of persons who quite seem to like it, so I think that my title, after all, is not greatly inferior to others I might have used.

A plot on the spot

[Continued from page 547]

simply throttles them—gently as a rule. And they uncork a real, honest to gosh scream—which generally does not need rehearsing. The D.A., upon hearing the scream, counts ten—during which time the Murderer gets as far away from his victim as possible—and then the D.A. turns on the lights. When the lights go on, everybody freezes where he is and remains there until the D.A. finds them all, makes a mental note of their locations and then orders them to the living room for cross examination. Two husky males carry the "body" and deposit it upon a davenport—from which vantage point it customarily puffs a cigarette in vast unconcern, or sarcastically heckles the D.A. in the search for the Murderer. The D.A. then questions all of the guests, who *must* tell the truth with one exception. The Murderer can, and does, lie like the very devil. If the D.A. doesn't discover who the guilty one is in a half hour, he gets generously razzed, and the cards are drawn for another round.

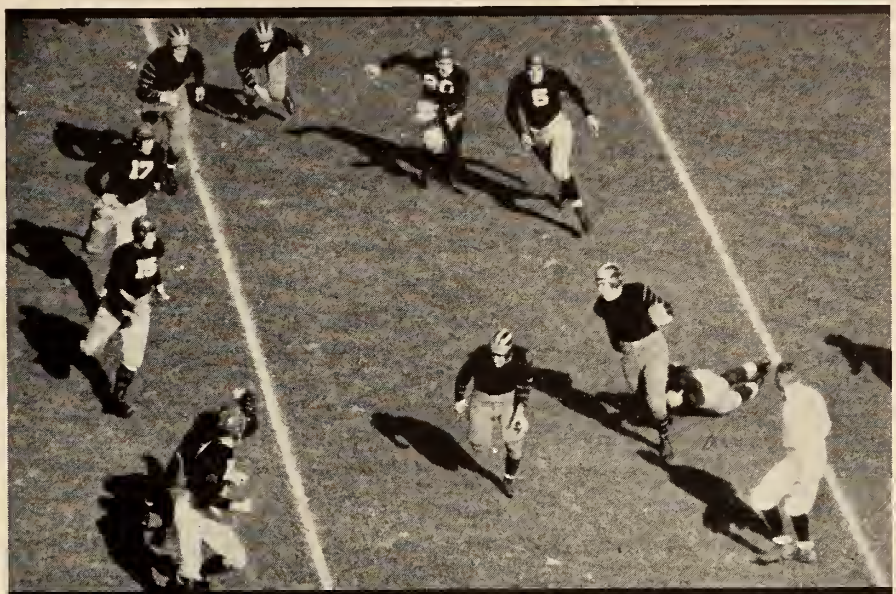
It's great fun and should make a perfectly slick movie. But how? Where's the plot? The dénouement?

How's this: Our group is playing Murder Party. At about this time, when the lights are all out, along comes a burglar, plays his flashlight on the front door, then the back door, and pulls out a skeleton key and enters. In the meantime, a neighbor sees him fussing with the door and calls up the police. Jim Snider is a lawyer; he'll fix it so I can get a shot of a prowl car—no, that's out—we have no uniforms. All right, then—we'll just make a shot of two of our male guests, lugging guns and jumping into a car in our driveway as if responding to our neighbor's call—my husband has a revolver and a shot gun. Then, while we've got our lights out, in prances our unsuspecting burglar and murders somebody. Lord no, that's too grizzly. He bumps into . . . into . . . *me*—I'll be the Murderer in the game, and friend husband will have to handle the camera part of the time, the lights most of the time and keep out of this film altogether. I see this strange face, scream and lie down to be discovered by our D.A. The dumbfounded burglar, scared silly at being caught in a packed house, apparently guilty of scaring a woman to death, and promptly confronted with a stern individual addressed as "Mr. District Attorney," is tremblingly herded into the living room. Our guests—stretching a point—apparently think it very clever of us to introduce a stranger into the game to add realism (a title will convey this), never suspect that I, the intended Murderer, have been scared into a dead faint. The D.A. quickly pins the guilt on the burglar, who, desperate, pops the D.A. on the chin, jumps for the room lights and escapes from the house in the confusion. Somebody switches the lights on again, the D.A. is seen resting comfortably in a corner, rubbing his chin, everybody turns to the corpse (me) to find out just what the Sam Hill kind of game this is I've staged for them, when in come two plain clothes men (two other male guests) thrusting the burglar before them. "Whose house is this?" they demand to know. My befuddled guests point to me. "Say, lady," says one of the detectives to me in a title, "we caught this guy scramming out of your house. Did he pinch anything?" I, in a closeup, persist with my cherubic slumbers. "Why she really *is* murdered," says one of my terrified guests in a closeup. The "dicks" pull guns. Somebody takes my pulse. "She's alive," he murmurs reassuringly. My guests (I hope) look relieved. They force a drink down my throat. I choke, gasp, sit up bewildered. "That's better," says one of the flatfeet, still gesturing with his gun. "Now tell me, lady, did this guy swipe anything?" My eyes pop open at the sight of the gun, the reappearance of the face that startled me in the Murder game, and I dramatically pass out cold again. Finis.

And so it was done. I first called up a neighbor, whose living room lights were visible from our house, and asked him if he'd humor a middle aged woman by letting himself be filmed reading a paper, glancing out of his window, looking startled and then telephoning excitedly. He said sure, if we'd return the lawn roller we'd borrowed. So my husband ducked over to get those shots while I cast the rest of the movie. The two burliest males present were elected detectives. Another male guest—a lawyer by profession—was made the D.A. Another man, whose football broken proboscis belied his charming nature—was unanimously nominated as the burglar over his protests. Our detectives donned hats and coats, piled into one of the cars in our drive while my returned husband played our lights upon them from an opened kitchen window, and I shot them as the car door slammed and they started to the rescue of the Robinson household. Then they backed up the car and obligingly tumbled out again for their arrival shot, suddenly pointed to the right and vanished at a dead gallop toward the front of the house. Around by the front door, our terrified burglar rushed into their very arms. So much for these shots—I spliced them into position later.

Then, so that screen audiences would get the idea of a Murder Party, we played and filmed a Murder game "straight," with old eagle eye as the D.A. (to slake her thirst for prominence) and one of the few uncast men as the Murderer. A "Let's Have a Murder Party" title started the film, followed by closeups of hands drawing cards, my feminine tormentor announcing herself as the D.A., and the first Murderer peering at his card in closeups and villainously twirling an imaginary mustachio. Gimlet eye turned off the lights; a silhouette shot, made against a dimly back lighted sheet hung across a doorway, showing some of our guests feeling their way about, actually silhouetted the first "murder." In a flashlight closeup, gimlet eye counted ten and switched on the lights. There, on the suddenly illuminated floor, lay one of our feminine guests. The cross examination and discovery of the criminal conveyed the rest of the game's idea to future movie audiences. Then we repeated the procedure of drawing cards, our lawyer friend announced himself the D.A., and I was filmed coyly peeking at my king of spades. Out went the lights, more parading past the sheet, then comes that shot of our neighbor looking out of his window and those closeups, made outside, of our exfootballer's flashlight playing on door locks. Then the neighbor's frantic 'phone call. Then more dim silhouette shots of the progress of the game inside the about to be burgled home. The burglar's flash is seen on the opening kitchen door, then on the stove, the sink, the dining room door. Another silhouette shot—I, the intended Murderer, stand helplessly in the center of the room, vainly trying to find somebody to throttle.

The flash is seen on the living room door. Back to the dim silhouette of me minus a victim—the circle of flashlight precedes the approaching silhouette of the burglar, plays for a moment on my face, contorted in a murderous grimace as I start for this apparently reckless guest who announces his or her presence by carrying running lights. The flashlight is knocked upward so that I, and the camera, see his face; my expression changes to one of terror. I scream—and, believe me, I screamed so realistically that my husband almost dropped the camera—and, in silhouette,



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the burglar is seen to peer about him uncertainly as he crouches over my prostrate form. In another flashlight closeup, our D.A. counts ten, pops on the lights—and there stands our amazed burglar.

The D.A. looks a bit taken aback himself at this sudden materialization of a stranger, recovers his poise, says to me in a title, "Smart work, Frances, getting a ringer into the game." I, in a closeup, am as cold as a herring. Our D.A. shrugs his shoulders, says in another title, "All right, be coy if you want to." He turns to the burglar, then another title, "Say, you had me guessing for a moment. My name's Herrick," and thrusts out his hand to shake that of our supposed friend, who registers bewilderment. Another closeup of the D.A. Another title, "Come on in here, gang, I don't really have to cross examine anybody. The Murderer's right by the body." They all come trooping in, look surprised at seeing their new playmate, who, in another closeup, appears most unhappy.

Says our D.A. to the burglar, "Come on—snap out of character for a moment and tell us your name." The burglar shakes his head stubbornly. "Then you tell me, Frances," says the D.A., addressing me in another title. I, in a closeup, register rigor mortis. "Oh, all right, all right," says our D.A. resignedly, "have your fun. But this is a pushover, even for a lawyer." I'm lifted to the davenport.

In a series of closeups, the D.A. asks the questions and receives the replies that quickly eliminate the other guests, and then, turning dramatically to the burglar, says in a title, "Then *you're* the murderer, you cad. Now will you introduce yourself?" At which point the burglar, recovering his lost courage, crowns the D.A. queen of the May in a half speed shot, jumps for the lights and then shortly reappears in the front door in the clutches of our two detectives, to conclude our little thriller.

It made a grand little movie—really it did. It took exactly four hours to make, two more to edit the following week, and it has been shown repeatedly to those who appeared in it. The acting is not so hot. There were no rehearsals, few retakes, but lots of laughs. Those "just before the murder" shots give me the collywobbles every time I see them.

Practical films

[Continued from page 542]

ress in this field of industry. The subject matter is designed to show how the production and machining of cast iron can be improved and accomplished with increased efficiency through better methods of manufacture and technical control. In the film, a comparison is made between the former antiquated method of melting and the modern control system, and the difference in the physical properties as well as in the machining qualities is exemplified.

■ The teachers attending the annual midsummer convention of the National Education Association, in New York City, accorded full recognition to the increasing educational value of visual aids and discussed the direction of future developments. At a general session of the entire association, a demonstration was given at which the emotional appeal of classroom films for children was illustrated effectively. A discussion followed to determine the channels through which this appeal should be directed, in order to affect correctly the basic social attitudes of the rising generation. Later, the subject of major consideration, at a joint meeting of the visual instruction and secondary education departments of the association, was the relationship of the classroom to entertainment films and theatrical exhibitors. Dr. William Lewin, of Weequahic High School, Newark, N. J., and Miss Orndorff, of the Indianapolis Public School, pointed out certain discrepancies in this relationship, but both concurred in favoring photoplay appreciation courses and closer cooperation with local theatres. Other highpoints of the sessions included talks by Mary Beattie Brady, ACL, of the Harmon Foundation, and Dr. Edgar Dale, of Ohio State University, and a demonstration of the visual work in the public schools of San Diego, Calif., under the direction of Marion Evans.

Turkey day cinematics

[Continued from page 545]

Make a closeup of a plate heaped with food, which is supposedly Bobby's portion, then skip to the dessert.

Now use the title, *After dinner, the football game, of course,* with a sequence around the radio. If you have, or can obtain, a few feet of a professional stock shot of a game, a good routine would be a fairly remote shot showing the family gathered about the loudspeaker, the children on the floor and their elders comfortably seated. A flash of the game, a nearer shot of the group, all showing intense interest, a second shot of the game and then a cut back to the group would complete the se-

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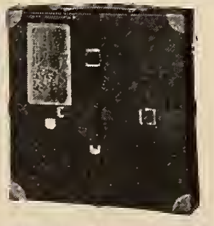

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quence. It is apparent that the favored team has won. If no stock shots are obtainable, vary the scenes of the listening group, from distant to closeup shots, and let it go at that.

Another title, *Repletion brings sleepiness,* comes next. The youngsters are asleep on the rug. Their elders are dozing in easy chairs. One of the older men might have a handkerchief over his face, and you could get a closeup of the fabric being blown up as he puffs in his sleep. Keep these scenes brief.

Another title reads, *As darkness fell, bridge for the oldsters, rummy for the younger.* Show a quartet at the bridge table. You should get a nice lighting effect here with the bridge lamps. Another group is playing rummy, and the children are engaged in a game of jackstraws or similar obvious employment. Somebody sits at the piano and strikes up a song. The others lay down their cards and group around the piano for a sing. (Do not take this in a single shot, but break it into shorter scenes.)

Then a turkey sandwich and a glass of cidar switches the action to the dining room, with the carcass of the turkey in the center. Finally, *And so to bed* introduces the concluding sequence. Cut back to the living room, as goodnights are said and they all troop out. Father is the last, casting a careful glance around the room before he throws the switch, which leaves the room in darkness and himself strongly silhouetted against the light from the hall. A moment later, this, too, goes out, and the scene fades.

Keep the shots short, vary the distances and keep your eye peeled for comedy touches. Try to make the picture something that will interest others besides the actual participants. That's the true test of good picture making.

The clinic

[Continued from page 546]

scenes taken with a normal, or a wide angle, lens, the subject approaches the camera so rapidly that, occasionally, in close shots, the audience does not have enough time to study him before the scene must end. Travel filmers will find the capacity of the telephoto, to increase the scope of action toward the camera, a most valuable property, for it allows action near the camera to remain on the screen for an appreciable length of time without awkwardness.

Service sheets From time to time, the service departments of the League issue pieces of informative material, called Service Sheets. Not infrequently, they are reprints of popular Movie Makers articles and, in other cases, they are specially written to cover a need for detailed information on a specialized topic. Ser-

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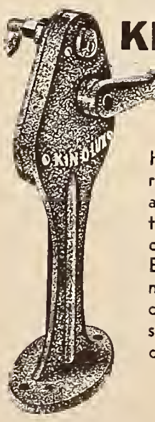

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vice Sheets are available to any ACL member and may be had on request. Since they are not mailed, as issued, to the list of those who have asked for the League booklets, members who want Service Sheets must ask for them by name. The booklets are more general in nature, while each Service Sheet covers a special and often restricted phase of movie making. Service Sheets currently available are: *Dual turntable construction* . . . information on building and operating the popular double turntable outfits for playing phonograph records with movies; *Depth of field tables* . . . depth of field data for most of the commonly used lenses for 8mm. and 16mm. cameras; *Reversal data* . . . directions for home reversal of positive film; *Formulae* . . . developer formulae for titles, negative and positive print developers; *A board for action titles* . . . directions for building a titler to use with any camera in making titles with moving backgrounds; *Toning data* . . . formulae and procedure for toning cine films; *Tinting data* . . . formulae and procedure for tinting cine films; *How to use exposure meters* . . . illustrated instructions for exposure meter operation; *Frame enlargements* . . . instructions for making enlarged still pictures from frames of movie film; *Travel guide for movie makers—western hemisphere* . . . a compendium of information concerning customs duties, filming regulations and opportunities in all countries of the western hemisphere; *The why and how of titles* . . . twelve rules governing good usage in title writing.

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Theatrical presentation

[Continued from page 539]

good change over can seldom be distinguished from a change of scene.

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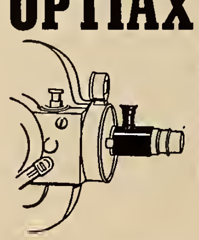

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your lights gradually, to illuminate the room, you can use bulbs of fairly low wattage and, when your guests have arrived, you can extinguish all but a few dim, colored bulbs. Believe it or not, a small amount of light during projection will add a noticeable sensation of warmth and comfort to the room.

The advance preparations for your home show should include placing the projector and screen at the most advantageous spot and arranging the chairs so that guests may have easy access to them. Incidentally, a sliding window drapery makes an excellent traveler, and some member of your family can usually be inveigled into pulling the cords to open and close it.

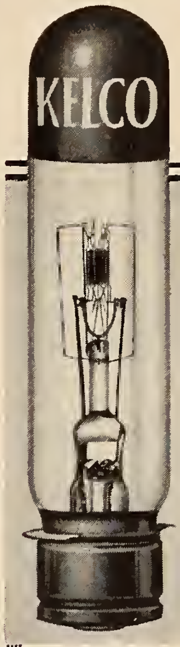
Movie makers often find that they have a friend with a projector just like their own, which they can borrow on occasion. By using two machines just alike, you can give a continuous performance. A little practice is all that is necessary to perfect a change over of theatrical deftness.

As equally important as the presentation is the arrangement of the program and the choice of the cine subjects from your library. Did you ever stop to think about the planning that has been involved in arranging theatrical programs? Naturally, the feature is the keynote of the entire picture, and the rest of the program is built around it. Usually, a contrast between the feature and the shorts is desirable. For instance, if the feature is a story dealing with sports, the short subjects seldom have any scenes of sports, unless one of them is a burlesque of the topic. If the main picture is a comedy, most of the supplemental subjects will be of a serious nature.

The number of shorts on a given program varies with the length of the feature. Most features run from seventy to ninety minutes, and the other subjects are chosen so that the complete performance averages about two hours or, in some of the larger houses, two and a half hours. The obnoxious double feature bill, of course, does not conform to the above formula, but Heaven forfend that we recommend it to amateur movie makers.

Two types of films to be found on almost every program are the newsreel and the animated cartoon, for they are popular with every age and class of people. Both, incidentally, are available for the home screen. Late and important news offerings, news reviews and some of the best cartoon comedies can be obtained on 16mm. or 8mm. film for home use.

In making up his home show, the amateur would do well to follow the precepts of the professional theatre in planning his program. The main feature will probably be one of his own productions—a travelog of a recent trip, or a story worked out with the family and



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100 *	S. C. Bay Candelabra	T-8	.70
200	S. C. Bay Candelabra	T-8	1.15
200	Medium Prefocus	T-10	1.75
300	Medium Prefocus	T-10	2.50
400	Medium Prefocus	T-10	3.75
500	Medium Prefocus	T-10	3.30
750	Medium Prefocus	T-12	4.00
1000	Mogul Screw	T-20	4.60
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friends taking the part of actors. With a half hour travel film or serious drama, a cartoon, a newsreel and a two reel comedy would be appropriate. If the film is of a humorous nature, the comedy could be changed for a short travelog or other serious subject. In any event, your own film will claim more applause if you set it in a suitable program made up in part with library reels.

Another inviolable rule of the commercial cinema is: show the feature last. Presumably, the feature is what induced you to part with the necessary admission fee; so that is the subject which should be uppermost in your mind when you leave the theatre. In your home, break the ice with your audience by showing them two or three interesting and amusing short subjects. By that time, they will be in a responsive mood, and your main picture will receive a more favorable reaction. The shorts serve as an *apéritif.*

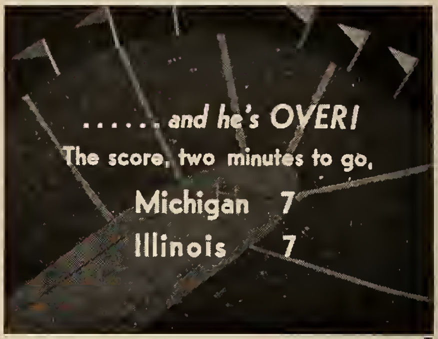
Amateur clubs

[Continued from page 543]

five scenes in two outdoor locations. Copies of the script were supplied to all members of the club, and each was invited to shoot his own version of it, working under the general direction of Mr. Aldrich. The lead part of the tramp was played by Raymond O'Connor, reported as a character actor from Hollywood, while supplementary rôles were taken by a group of young people from Long Beach High School.

'Phone club visits Members of the Movie Group of The Telephone Camera Club of Manhattan, ACL, devoted a late meeting to a thorough inspection of the facilities of Photographic Fair, Ltd., the new quarters of Joseph Hackel, a cinema technician of New York City. At a later gathering on the West Street home grounds, Charles J. Carbonaro, ACL, spoke to the group of *Continuity* and screened his award winning production, *Little Sherlock.*

New York Eights Vacation pictures were featured on the club screen at the first meeting of the season of the New York 8mm. Club, gathered in the Hotel Pennsylvania. Included were two reels of Kodachrome of England, by Walter Mills; a demonstration of polarized color filming, by Karl Swartzel, ACL; a waterfront study, by A. P. Schafenberg; unedited reels by the Messrs. MacGregor and Blecksley. The club's arrangements for a loan exchange of members' films with other 8mm. groups are moving forward well, but the group is keeping open its invitation to other clubs to cooperate in the plan. Correspondence may be addressed directly to Mr. Mills, the club's



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chairman, at 35 Park View Avenue, Bronxville, N. Y. Membership in this active unit, which was limited to a maximum of twenty five, has now been closed and a waiting list has been established.

Five star final Amateur movies went the theatrical screen at least three better, as the Bay Empire 8mm. Movie Club, in California, recently presented, not a double, but a quintuple feature program. *Not One Word* and *Little Sherlock*, MOVIE MAKERS Ten Best award winners from the League's Club Library, and *Shadows of the Waterfront*, *One Grand Lunch* and *The Wanderer*, productions of the neighboring Greater Oakland Motion Picture Club, comprised this mighty mélange of motion pictures. Three days later, as if in compensation, members of the Bay club gathered at Crow Canyon for a combination picnic and beer fest.

Move meetings In California, the Greater Oakland Motion Picture Club has left its long time meeting place, the Pig 'n Whistle restaurant, and is now in the market for new headquarters, reports secretary Raymond O'Connell, ACL. Recent gatherings have highlighted a lecture on Weston meters, by H. E. Held, of that company; a presentation of Kodachrome slides in a study of composition; a screening of *Little Sherlock* and *Not One Word*, from the League's Club Library.

L. A. insures A master insurance policy, issued to the club but covering all equipment of all members who subscribe to it, is the latest progressive service arranged by the veteran Los Angeles Cinema Club, in California. Ed Pyle serves as chairman of the insurance committee. On the program of a late summer meeting, held in the Eastman Kodak auditorium, were addresses by Hartley Harrison, on *Debunking Filters*, and by Count von Schoenfeldt, on *Composition*.

Film for DePauw In Indiana, the Greencastle Cinema League, ACL, has doubled its initial membership of twelve in less than a year of activity and goes into the new season with a full program of work on the books. Now current and extending throughout the year will be production on a record film for DePauw University, beginning with the fall opening, leading football games and continuing through a year of seasonal activity. James W. Childers is the new secretary, following the resignation of Lloyd Messersmith.

For Torrington In its first contest for members' films—limited to summer footage—the Torrington Cinema Club, ACL, in Connecticut, brought forth three entries

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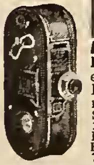

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which the judges placed in the following order of merit: first award to R. B. Bennett, ACL, for *Wanderlust*, 8mm. color; second award to James H. Graham, for *Lands of the Shamrock, the Thistle and the Rose*, 16mm. color; third award to Mr. Hinchcliffe, for *Fishing*, 8mm. color. The contest was judged by members of the League's club and service departments. A later competition already has been planned by the Torrington group.

News of the industry

[Continued from page 549]

picture recording the historic 1937-38 Soviet Polar Expedition, recently has been announced as available from Garrison Films, Inc., 1600 Broadway, New York. This production, discussed in the article, *Arctic amateurs*, by Joseph Barnes, Moscow correspondent for the *New York Herald Tribune*, in October MOVIE MAKERS, was awarded first prize in the late Paris Exposition of Documentary Cinemas.

Hicks—Gutlohn Orton H. Hicks, formerly head of Films, Inc., now joins the executive staff of Walter O. Gutlohn, Inc., 35 West 45th Street, New York City. Mr. Hicks has long been a well known figure in the film library field and brings to his new position a record of valuable experience.

Eppics Ltd. Marking the progress of substandard cinematography "down under," the firm of Eppics Ltd., of Auckland, New Zealand, reports the establishment of new and modern facilities to serve its visitors, including a substantial theatre, equipped for sound and capable of seating eighty. There will also be an air conditioned laboratory for film processing, a complete film library, demonstration facilities and many other features.

Phillips The Phillips Laboratory, of 653 Hillcrest Avenue, Westfield, N. J., announces that its low priced, 16mm. continuous printer for picture and sound is now equipped with a universal motor, for A.C. or D.C. operation at will.

Film franchises What is believed to be the first widespread introduction in the 16mm. field of a territorial franchise system for pictures has been inaugurated by J. H. Hoffberg Company, Inc., 729 Seventh Avenue, New York City. Under this arrangement, purchasers of important 16mm. subjects will be granted exclusive territorial rights, so that a library acquiring such subjects can enjoy a non competitive field of activity within a given territory. According to J. H. Hoffberg, president of the firm, this new policy will do much to lessen the kind

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of price cutting which may take place when a number of identical subjects are offered by different firms in any given territory. The first subject to come under the effect of this policy will be *Kathleen.*

Title book

An informative and well planned brochure, describing in detail practically every method which may be used in making amateur movie titles, recently has been issued by the Besbee Products Corporation, Trenton, N. J. This text treats of the simplest means for making titles, as well as the most advanced, and covers such subjects as trick titles, color titles and direct positive methods. The book will be sent to any reader of MOVIE MAKERS, free of charge, on application to Willoughbys, 110 West 32nd Street, New York, exclusive sales representatives for the Besbee Universal Title Maker.

Holiday bargains

Described as a "treasure trove of cameras and photographic equipment," a new catalog, just issued by Central Camera Company, 230 South Wabash Avenue, Chicago, is now available on request. The catalog is this year's edition of the firm's annual Holiday Bargain Book and is especially arranged for the convenient selection of movie and still material for gift purposes.

Ever ready movie case

Owners of Bell & Howell Filmo 8mm. movie cameras are offered a new type of carrying case which will protect the instrument when not in use, yet will make it available for instant action when a picture taking opportunity arises. The new container is called the Filmo 8 Candid Carrying Case and is provided with a hinged drop cover which swings down and renders the camera operable immediately. A snugly fitting inner case is provided with windows to make every operating part of the camera accessible. Both inner case and drop cover are made of double thick leather, in a color known as Bombay brown. Fastener and buckle attachments are nickel plated. Further information may be had from the manufacturer, Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

Fotoshop catalog

A new catalog, listing many bargains in movie and still cameras, apparatus and supplies, has just been issued by Fotoshop, Inc., 18 East 42nd Street, New York City. The catalog, entitled *Carnival of Cameras*, is arranged in novel form and is enlivened with humorous cartoons throughout its forty eight pages. MOVIE MAKERS readers are invited to write for it.

Ampro reduces

Because of a great increase in production at its factory and a larger volume of sales, Ampro announces that it has been enabled to reduce prices of sound and silent 16mm. projectors in this popular line. The list of new prices, which may be had from any Ampro dealer, or direct from the firm's headquarters at 2839-51 North Western Avenue, Chicago, shows material reductions. It is further stated that there will be no change in the construction or quality of the apparatus because of the new low prices.

Color course

Natural color photography, in all of its branches, will be taught in a new department recently established at the New York Institute of Photography, 10 West 33rd Street, New York. The instructor will be H. P. Sidel, a specialist in this field.

Pathe shows Fair

Exclusive rights to market mechanical viewers of World's Fair scenes have recently been granted to Pathegrams, Inc., 30 Rockefeller Plaza, New York. For this purpose, two viewers have been developed, using 16mm. and 35mm. film for stereoscopic still picture transparencies.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1938.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Arthur A. Hebert, 805 Main Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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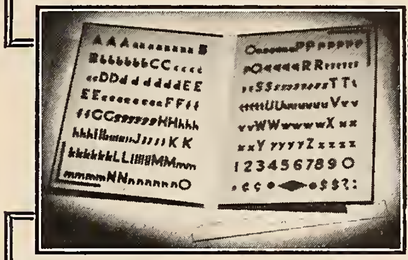

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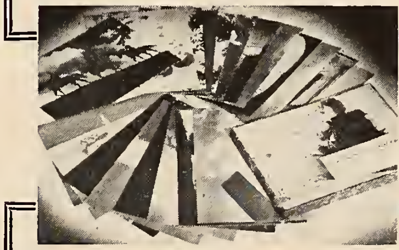

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Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
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Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
Inglewood: Advance Camera Shop, 839 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
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Martindale's Library, 543 S. Western Ave.
Matus Camera Supply Co., 5208 Wilshire Blvd.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
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Simpsons Camera Stores, 531 S. Olive.
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Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service. 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
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Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
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Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio. 212 Fifth St.

COLORADO

Boulder: D. L. Yocom Studio, 1724 - 12th St.
Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625 15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St.. N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tamna Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Aledo: Swan Drug Co.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59. State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearborn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St
SUNNY SCHICK, NATIONAL BROKERS, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Central Camera Supply Co., 1551 N. Meridian St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Esthervílle: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

KANSAS

Salina: Rose Jewelry Co., 114 W. Iron Ave.
Raplee's Jewelry Store, 149 N. Santa Fe.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 9 Newbury St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Little Cinema House, 9 Newbury St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 358 Acushnet Ave.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Photo Supply Service, 350 Avenue "C."
East Orange: H. C. Deuchler, 541 Main St.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
First Ward News, Camera Dept., 10 Clinton St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
FORDHAM ELECTRIC CO., INC., 2563 Webster Ave.
FOTOSHOP, INC., 136 W. 32nd St.
18 E. 42nd St.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
MOGULL BROS., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battersby, 46 W. 50th St.
Peerless Camera Shop, 264 Canal St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.

WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
NEWBURGH: Baxter's West End Pharmacy, 486 Broadway.
NIAGARA FALLS: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
PELHAM: Kolb & Crawford, 129 Wolf's Lane.
RICHMOND HILL: Charles Art Photo Studio, 125-02 Liberty Ave.
ROCHESTER: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
ROME: Jewell Studio, 154 W. Dominick St.
SARATOGA SPRINGS: East Side Pharmacy, 154 Lake Ave.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
TROY: Knowlsons, Inc., 350 Broadway.
UTICA: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
WATERTOWN: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
WHITE PLAINS: Camera-Craft, 147 E. Post Rd.
YONKERS: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

ASHEVILLE: F and F Fotocraft, 47 Battery Park Ave.
CHARLOTTE: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

AKRON: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: Camera Shop, 26 E. Main St.
BARBERTON: Wyre's Pharmacy, 220 Second St., N. W.
CANTON: Camera Shop, Inc., 531 Market Ave. N.
CINCINNATI: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Movie Makers Mart, 1771 E. 12th St.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
DAYTON: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
FREMONT: Geo. H. Grob—Camera Shop, 218 Justice St.
LAKEWOOD: Lakewood Camera Shop, 15108 Detroit Ave.
LIMA: Acme Cine Service, 111 W. High St.
MANSFIELD: Buell-Kraft Studios, 52 W. Third St.
MASSILLON: McLain Studio and Camera Shop, 182 Lincoln Way, East.
PORTSMOUTH: V. E. Fowler, 824 Gallia St.
STEUBENVILLE: Beall & Steele Drug Co., 424 Market St.
TOLEDO: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
UPPER SANDUSKY: U. S. Ultra Service, 353 W. Johnson St.
WOOSTER: Snyder Studio Camera Shop, 251 E. Liberty St.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

ENID: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
OKLAHOMA CITY: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
TULSA: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

CORVALLIS: Christian's Photo Service, 1561 Monroe St.
LAKEVIEW: Getty's Photo Studio, 536 G. St. So.
PENDLETON: Snelson's Camera Shop, 129 E. Alta St.
PORTLAND: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

ALLENTOWN: *JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE,* 456 Turner St.
M. S. Young & Co., Bell & Bowell, Pathex Rep., 736-40 Hamilton St.
ALTOONA: Craft and Book Shop, 1622 Eleventh Ave.
BANGOR: Gould's Pharmacy, 40 Market St.
BETHLEHEM: Dennis Photo Service Co., 49 W. Broad St.
EAST PITTSBURGH: Walter J. Yenney, 104 Electric Ave.
EASTON: Easton Sporting Goods Co., Second and Northampton Sts.
ERIE: Kelly Studios, 1026 Peach St.
Lynch Camera Shop. Ltd., 27 W. 11th St.
HANOVER: E. J. J. Gobrecht, 120 E. Chestnut St.
HARRISBURG: James Lett Co., 225 N. Second St.
JOHNSTOWN: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
LEBANON: Harpel's, 757-9 Cumberland St.
MYERSTOWN: Stitzel's Cut Rate, 7 W. Main St.
NEW CASTLE: Charles T. Metzler Co., 22 N. Mill St.
NORRISTOWN: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
OIL CITY: Harvey Fritz, 34 Seneca St.
PHILADELPHIA: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
READING: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
SCRANTON: Ernest Kiesel - Photo Shop, 621 Spruce St.
WILKES-BARRE: Boston Store, Fowler, Dick & Walker, Camera Shop.
WILLIAMSPORT: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
YORK: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

PAWTUCKET: J. E. Brennan & Co., 5 N. Union St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
WESTERLY: Vars Bros., 8-10 High St.

SOUTH CAROLINA

CHARLESTON: M & M News Co., 363 King St.

SOUTH DAKOTA

SIOUX FALLS: Howard Studios, 120½ S. Phillips Ave.
WATERTOWN: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

KNOXVILLE: The Snap Shop, Inc., 615 S. Gay St.
MEMPHIS: Memphis Photo Supply Co., 6 N. Main St.
NASHVILLE: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

AMARILLO: Wilson Camera Store, 818 Polk St.
AUSTIN: Ellison Photo Co., 615 Congress Ave.
DALLAS: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
EL PASO: Don Thompson, Inc., Bassett Tower.
FORT WORTH: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
HOUSTON: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
LUBBOCK: Mark Halsey Drug Store, 1217 Broadway.
SAN ANTONIO: Calpini, Inc., 211 E. Houston St.
Fox Co.. 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
WACO: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

LOGAN: Schramm-Johnson Drugs, Main & Center Sts.
OGDEN: C. E. Armstrong and Co., 302 - 25th St.
SALT LAKE CITY: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

BRISTOL: Kelly & Green.
LYNCHBURG: Hill City Movie Supply Co., 210 Seventh St.
NORFOLK: G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
ROANOKE: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

BELLINGHAM: Smalley Drug Co., Commercial St. at Magnolia.
BREMERTON: Camera Shop, 329 Pacific Ave.
EVERETT: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
LONGVIEW: De Vilbiss Pharmacy, 1203 Commerce Ave.
PULLMAN: Graves Studio.
R. R. Hutchison. Hutchison Bldg.
SEATTLE: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
SPOKANE: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
TACOMA: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
WALLA WALLA: Book Nook Drug & Stationery Store, First at Main St.
WENATCHEE: Public Drug Co., 37 S. Wenatchee Ave.
YAKIMA: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

BERKELEY SPRINGS: Camera Shop, East Fairfax St.
CHARLESTON: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
HUNTINGTON: Honaker Book & News Co., 418 Ninth St.
WHEELING: C. H. Griest Co., Inc., 1125 Market St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

APPLETON: Johnston's Book Store, 310 E. College Ave.
BELOIT: Spicer Photo, 1315 Merrill Ave.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Stiller Co., Stiller Bldg.
MADISON: Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
MILWAUKEE: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
RACINE: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

JUNEAU: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

HONOLULU: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
WAIKIKI: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

SAN JUAN: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. RHODESIA: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

ALGER: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

BUENOS AIRES: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.

AUSTRALIA

New South Wales

SYDNEY: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.
ROCKHAMPTON: Kodak (Australasia) Pty., Ltd., East St.
TOOWOOMBA: Kodak (Australasia) Pty., Ltd., Ruthven St.
TOWNSVILLE: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtoos, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Mariahilferstr. 117.

BELGIUM

Brussels: "Cinama," Harry Fishmao et Cie, Avenue Louise 46a.
Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Graoville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Touroy.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Breotano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.)
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salansoo & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.)
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Statioosweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisaoi N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102. Sociedad a San Francisco No. 7-1

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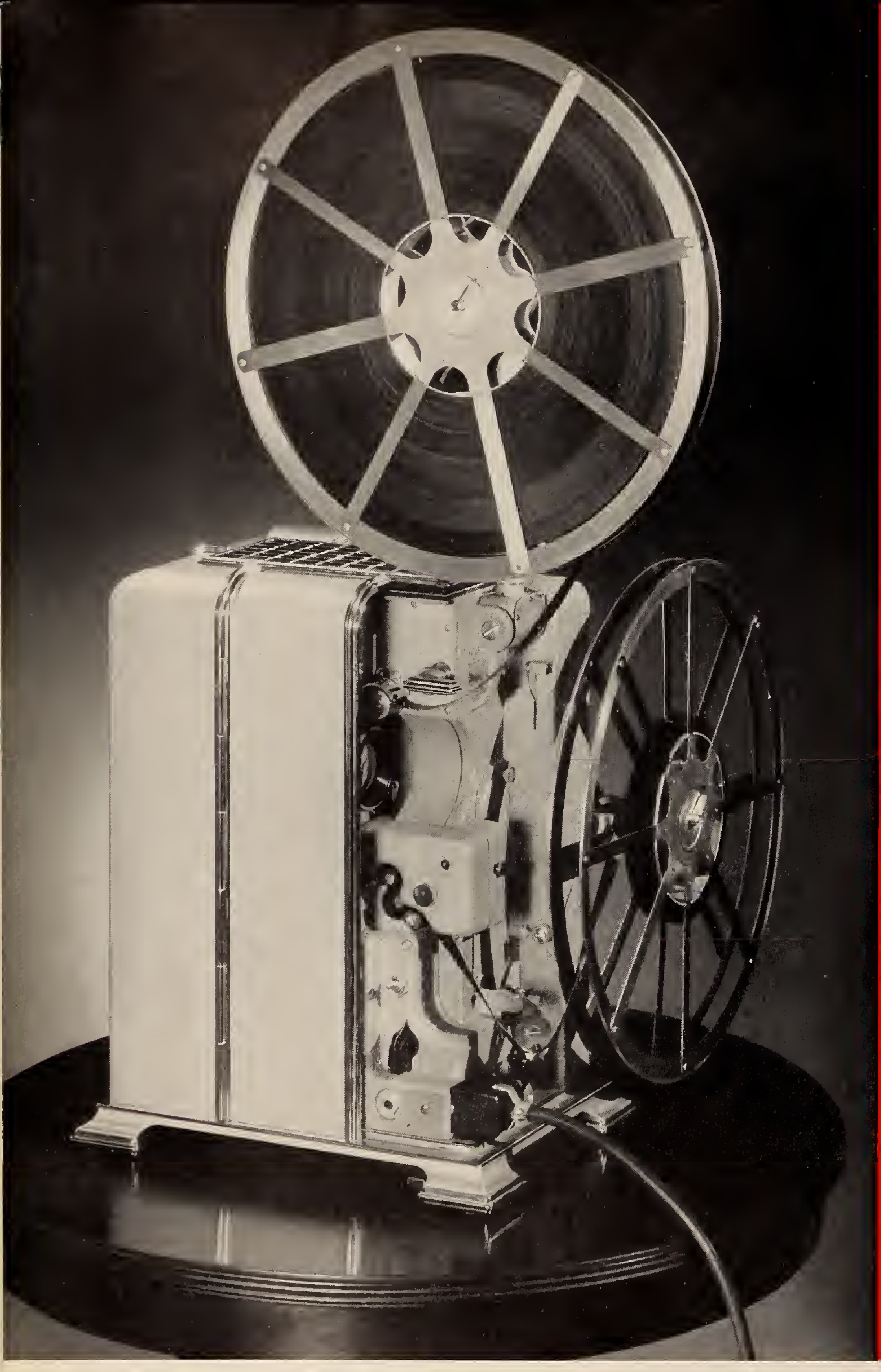

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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DECEMBER, 1938

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MOVIE MAKERS

The magazine of the Amateur Cinema League, Inc.

Meerkamper from Monkemeyer

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MOVIE MAKERS

is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc., $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1938, by the Amateur Cinema League, Inc. Title registered at United States Patent Office. Successor to Amateur Movie Makers, title registered at United States Patent Office. Editorial and Publication Office: 420 Lexington Avenue, New York, N. Y. Telephone MOhawk 4-0270. Advertising rates on application. Forms close on 10th of preceding month.

CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

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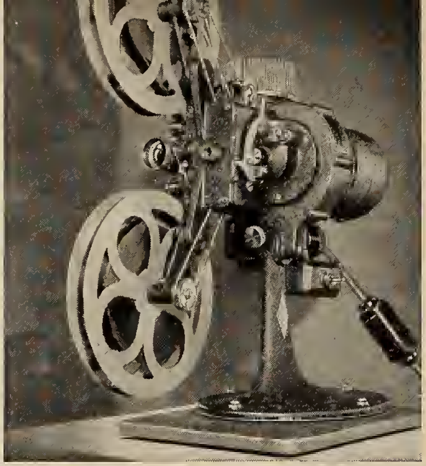

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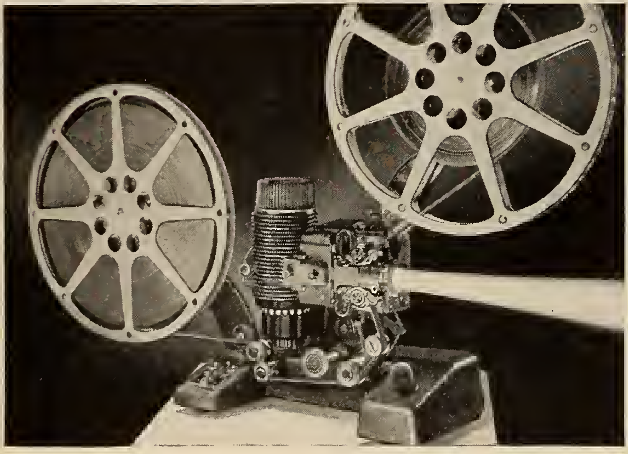

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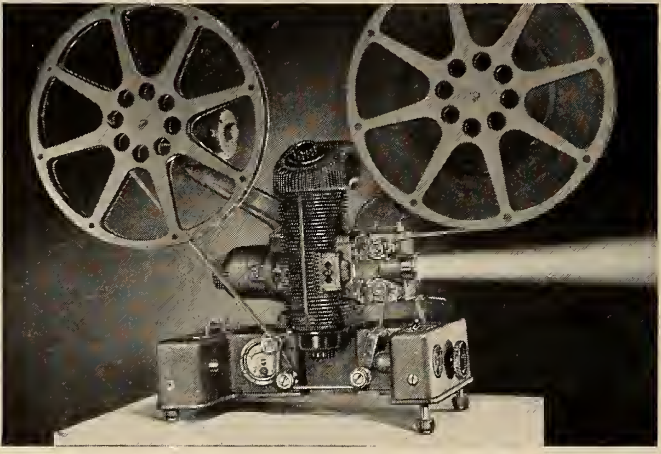

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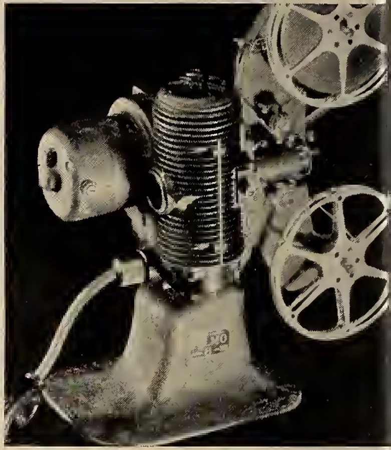

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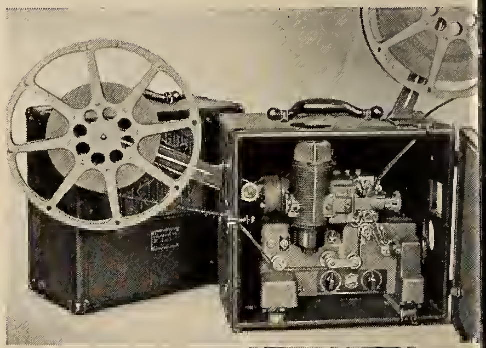

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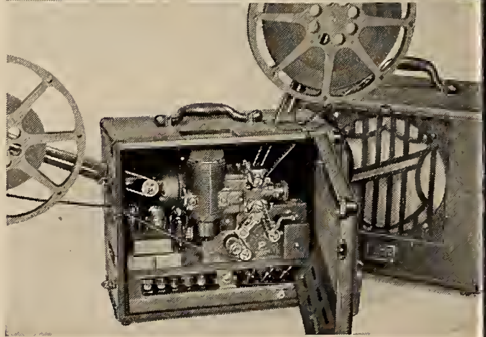

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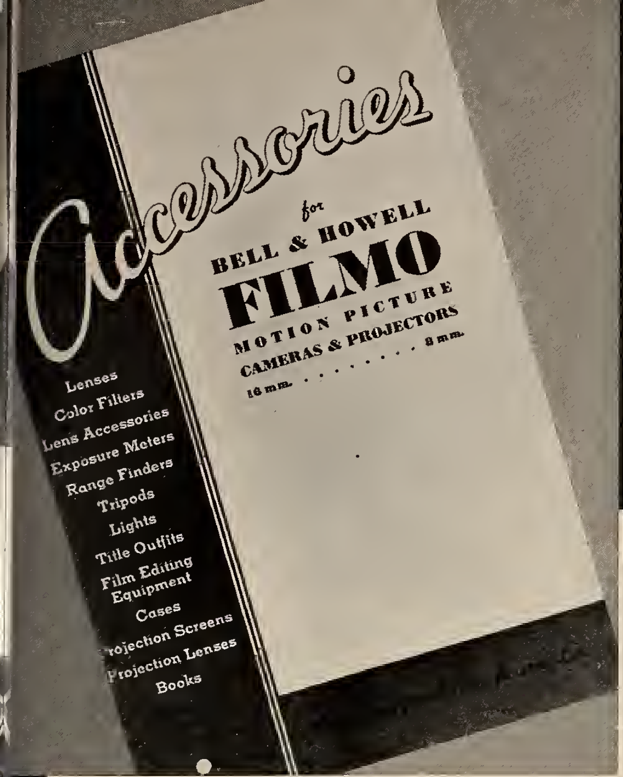

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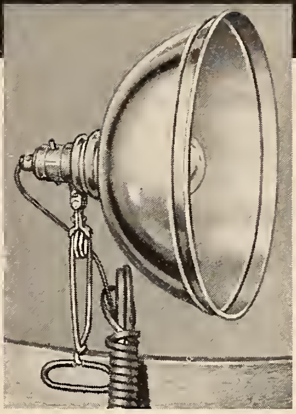

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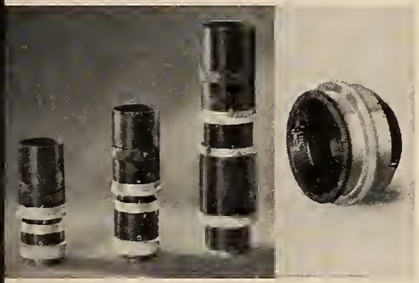

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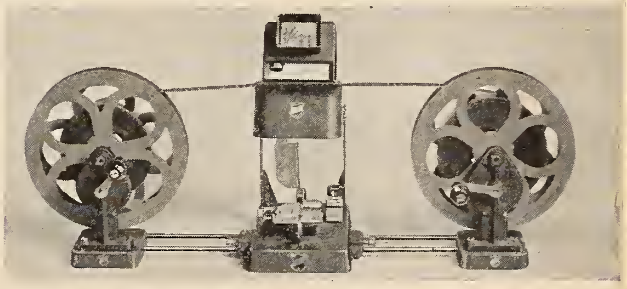

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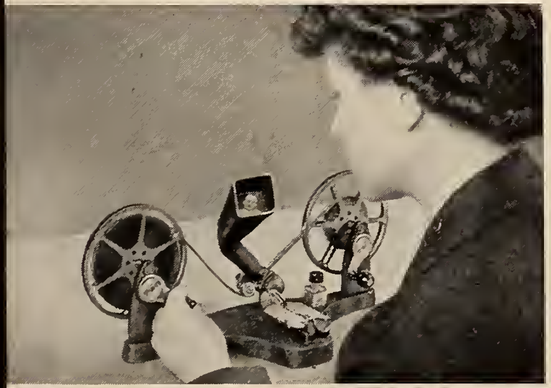

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Volume XII · Number 9

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Closeups—What filmers are doing

This year, twenty four films placed within the charmed circle of Movie Makers Ten Best and Honorable Mention selections. Of these twenty four, two pictures were produced by filmers who also placed one other entry each, so that in actuality the winning films represent the work of but twenty two individual cameramen. Eleven of these cameramen are movie makers who have placed before in these selections. *Eleven are not.* Fifty fifty! Eleven old timers against eleven newcomers. It's a chance for success we like to think of, with all odds even and the best man winning!

Among the old timers, Ralph E. Gray, ACL, Maxim Award winner, is probably the happiest and certainly the most surprised of movie makers. No more a photographer, a few years ago, than a shutter snapping miniature camera fan, Mr. Gray took up movies rather casually as a sideline. About a year later, still pictures had become the sideline interest, and he began to get at movie making in earnest. Perhaps two years after that (in 1937), he jumped without warning into the Ten Best with *Primitive Patzcuaro*—and it looked as if he had reached his peak. But *Mexican Fiestas* was even then in the making, although far from the finished work it now is. Actually, when he brought in the first rushes for review, we had to *urge* him to make an entry in the contest.

Among the newcomers, Randolph B. Clardy, the 8mm. producer of *Vida Pacoima*, is a filmer we are happy to welcome into Movie Makers laurel ring. No stranger to international honors in the filming world, Mr. Clardy has never before tried a lance in this oldest of lists. His challenge was strong and stunning, not to be denied a fitting recognition. T. J. Courtney, ACL, a novice to competitive filming, also threw his gauntlet into the fray for the first time this year—and came forth with honors. *Riches from the Sea*, incidentally, was also his first effort at completely planned story filming.

Of the double winners—Frances Christeson, ACL, and the late Ripley W. Bugbee—it is interesting to note that each placed in the Ten Best and in the list of Honorable Mention. Each also had one work entirely of his own making and one other made in collaboration with a friend. For Miss Christeson, *John Doe, Citizen*, produced with Harry Merrick, took the Ten Best spot, while her own *Log of the Timber Rush* fell to second honors. For Mr. Bugbee, *Trees* went home to the inner circle, with *Guatemalan Rainbow*, his joint effort with Robert W. Crowther, ACL, landing in Honorable Mention. Interesting, too, is the fact that each of the two films of both these double winners is strikingly different in subject matter from its companion piece.

California scored heavily in the contest selections, with seven films in all from the Sunshine State. Besides those producers already mentioned (Christeson, Clardy and Merrick), the following came through to final honors: W. W. Champion, ACL, with his lovely study, *West Coast;* Dr. Numa P. Dunne, ACL, with his charming scenic, *Colorful Yosemite;* Helen Rees Clifford, ACL, with her delightful junior high school films; Raymond O'Connell, ACL, with his striking 8mm. record, *San Francisco—Oakland Bay Bridge.* True to tradition, most of these California cameramen devoted their footage to more or less lyric tributes to their native State.

New York's Staten Island cropped up as another geographic area with a heavy concentration of competent filmers. Here, however, their subject matter interests were divergent, with Charles A. Ferrie, jr., ACL, turning to the pastoral beauty of *Mother Earth*, Dr. Frederick W. Brock, ACL, seeking out nature's tiny secrets in *Movie Bugs*, and Frank Gunnell, ACL, staying close to home with his *Shadow's Bones.* All, incidentally, did it in black and white.

Dr. Clifford Decker, ACL, producer of *The Glory Road*, and Charles O. Barr, jr., producer of *Long Remember*, may well have had the most difficult filming subjects among the place winners. Dr. Decker's problem, in compiling a complete story of the Golden Gloves competition, was to shoot enough footage of each of the early local contestants to be sure of having adequate records of whoever turned out later to be the winner. It took lots of plain doing and fancy guessing over a period of months. Mr. Barr, on the other hand, was faced with catching, in five crowded days, all of the drama and human interest of the 75th Anniversary of the Battle of Gettysburg. It was catch as catch can filming (although guided by a carefully detailed plan), and with the weather cooperating only about fifty percent of the time.

Again, as was so markedly true last year, a large number of interesting pictures, submitted and considered in the competition, found themselves crowded out at the final bell simply by work of superior excellence. The bright Christmas season now approaching accounted for three of them. William A. Long, ACL, of Hazlehurst, Miss., tells you in this number of Movie Makers about the production of *Christmas At Our House;* Joseph F. Hollywood, ACL, of Forest Hills, N. Y., presented a distinctly new approach in *Night Before Christmas*, while James H. Watts, ACL, of Aurora, Ill., delighted the judges with his imaginative invention in *I Saw Santa.*

The New York World's Fair 1939, still five months from its opening at the end of April, already has appeared in substandard filming with the submission of two completed pictures on this subject in the Ten Best contest. One, *The World's Fair Invites You*, was filmed by W. A. Probst, ACL, for publicity uses by his company, The Cunard White Star Lines. The other, *World's Fair Beginnings*, was compiled as a private record by Robert R. Crosby, jr., ACL, of Great Neck, L. I., and dates from the first filling and grading of the Flushing Meadows in 1936. Both films are in 16mm. Kodachrome.

From Japan, under the sponsorship of the Cherry Amateur Film Society, of Tokyo, came two entries this year, one by Khoji Tsukamoto, last year's triumphant producer of the beautiful *Mount Zao. Autumn Around Fuji* was the name of his study for 1938, filmed this time in 16mm. color. Itiro Sima was the other competitor from Nippon, with a one reel monochrome study of Japanese bird hunting, known effectively as *Winged Captives.*

Travel, of course, was a popular subject with many movie makers, both in foreign countries and in the next door counties. B. S. Mothershead, ACL, of Harlingen, Texas, paid tribute to our southwestern border line with *El Rio Grande;* J. S. Frank, ACL, of New York City, studied the autumn beauties of northern New York in *September at Lake Placid*, while W. W. Holcombe, ACL, at Newtown, Conn., did the same for his New England surroundings in *Autumn Pageant.* W. R. C. Corson, ACL, of Hartford, cleverly wove together the scenes of a Caribbean cruise, in *Evening at Home*, and Jerome Franks, of Chicago, went all of the way to Europe for *I'll Take It!*

Lloyd Coe, whose art work has appeared in Movie Makers for many years, is the designer of the 1938 Christmas Seal, now being issued by the National Tuberculosis Association. Born a New Englander, Mr. Coe has studied with George Pearce Ennis, has received recognition for his water colors at exhibits by the American Water Color Society and the New York Water Color Club, and is currently a teacher of color theory and applied art at the Metropolitan Art School in New York City. In Movie Makers, his drawings have appeared variously under the names, "Lloyd," "Coe" and "Kinogrin."

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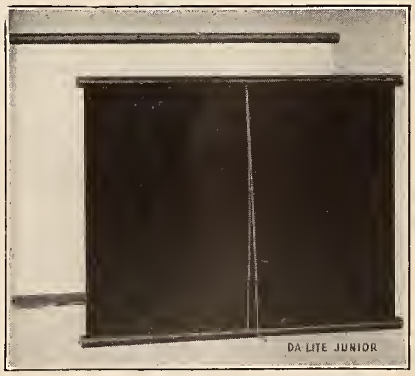

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DA-LITE SCREENS AND MOVIE ACCESSORIES

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Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members. However, these films are not available outside the United States.*

■ *Shenandoah National Park*, one reel silent film, presents the natural beauties and spectacular vistas of the popular tourist resort in northwestern Virginia. Opening with an animated map of the State, to point out the location and accessibility of the park, the reel continues with scenes taken along the Skyline Drive, views of the recreation facilities and detailed shots of the century old structures formerly occupied by native mountaineers. The film concludes with pictures of Rapidan Camp and the CCC camp within the park area. This reel is available in both 35mm. and 16mm.

■ Expounding the scenic, historic and recreational attractions of the Old Dominion State, the seven reel sound film, *Virginia Movietone Travelogue*, pictures such famous areas as Mount Vernon, Richmond, Shenandoah Valley and the Colonial National Historical Park. Washington and Lee University and the Virginia Military Institute are also included in this film, which is available in both 35mm. and 16mm. sizes.

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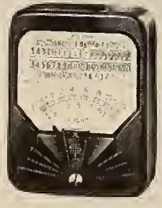

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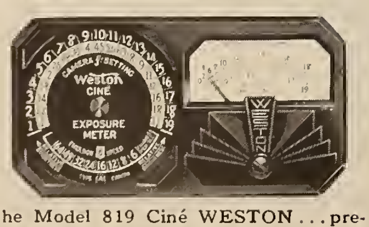

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Book reviews

■ *American Annual of Photography 1939*, 382 p.; paper, $1.50; cloth, $2.25; American Photographic Publishing Company, Boston.

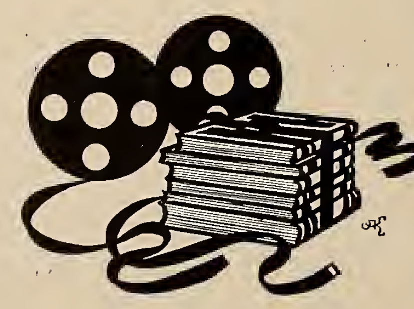
The dean of American annuals presents in its 1939 edition a handsome and representative collection of the world's best photographs. Purists, who believe that the picture should be made in the camera, might decry the presence of a number of bromoils and other representatives of dark room handiwork, but they cannot deny that all are fine examples. There is nothing in the volume of special interest to movie makers, although the technically minded might find aid in some of the material pertaining to composition and lighting.

■ *Miniature Camera Work*, edited by Willard D. Morgan and Henry M. Lester, 303 p., illustrated, boards; $5.00; Morgan and Lester, New York City.

The thesis of the editors of this magnificently produced photographic compendium is that modern photography must be influenced by the social, political and economic changes that have taken place in very recent years and that these changes must have generated new ideals for photography. This thesis is somewhat vaguely sustained by Robert Disraeli, who, in writing the opening chapter, presents a trite survey of the history of art and a much more interesting discussion of documentary picture taking.

A more useful chapter is *Color Photography*, by Harris B. Tuttle, who offers a thorough exposition of the Kodachrome process, beautifully illustrated with natural color reproductions and color diagrams. Some of the color reproductions are of extraordinary quality, ranking among the best that have been achieved so far. This chapter gives information about all types of Kodachrome still photography.

Willard D. Morgan has prepared an exceedingly interesting chapter on photographic journalism, which is well documented with pertinent examples and which presents a practical and useful guide for anybody interested in photography for press or magazines. In a section headed *Facts & Data*, Henry M. Lester offers voluminous material, including tables and diagrams.



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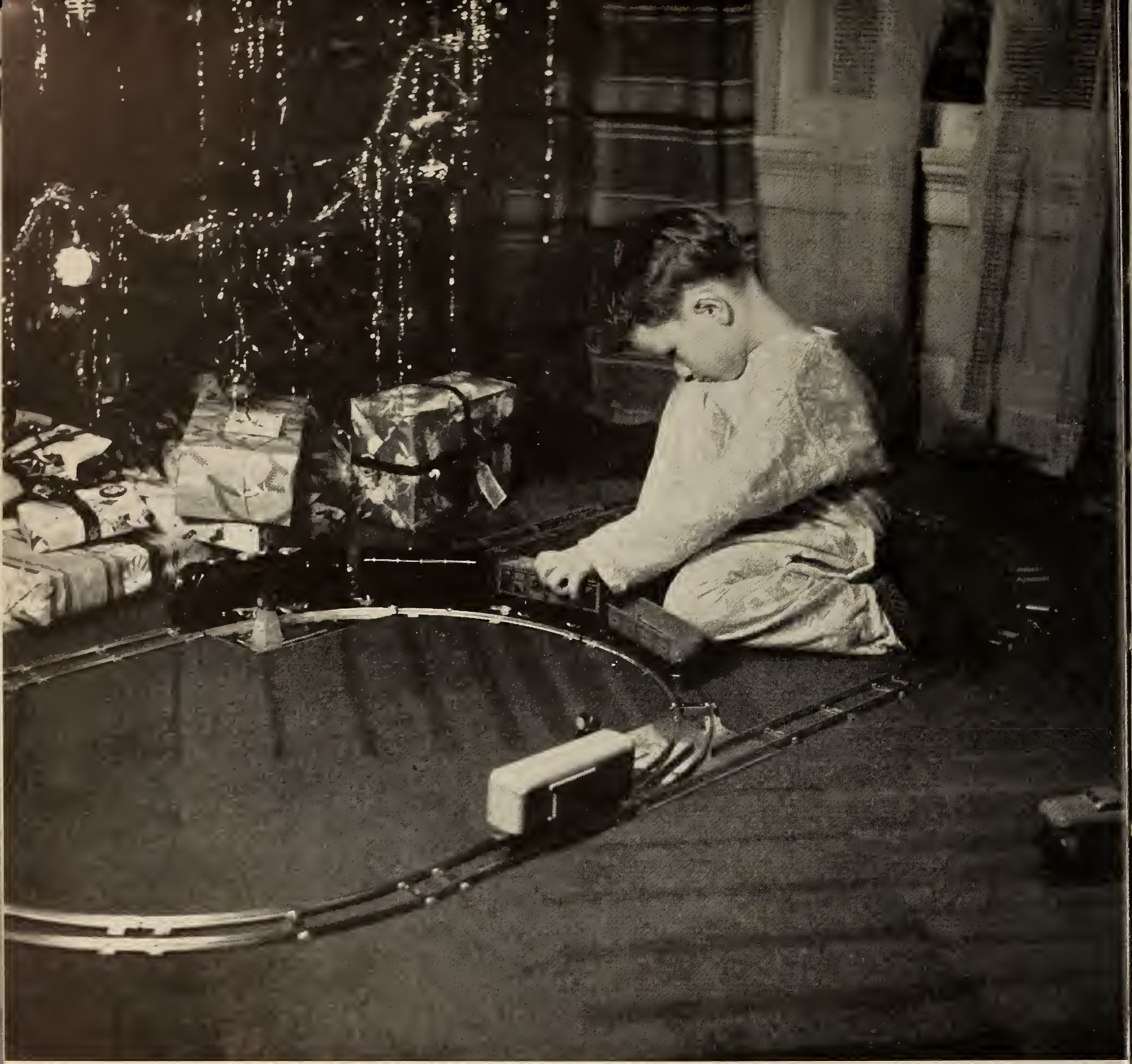

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From the President

BY WELL established custom, the League's President addresses the members twice each year, first, in his annual report and, second, on this page every December. This month is chosen because it is the anniversary of Movie Makers, whose first appearance was in December of 1926, and also because we are now at the midwinter holiday season, with its two great feasts of Christmas and the New Year. In an annual report, one expects business discussion. In this annual greeting there is, perhaps, occasion for broader considerations.

A wise man is not only conscious of his strength; he is also concerned with the way in which his strength shall be used. This is a proper concern of organizations, as well. Shall they, because they are strong, be tempted to use their power lightly and irresponsibly, or shall their influence be exerted only when a very real reason exists?

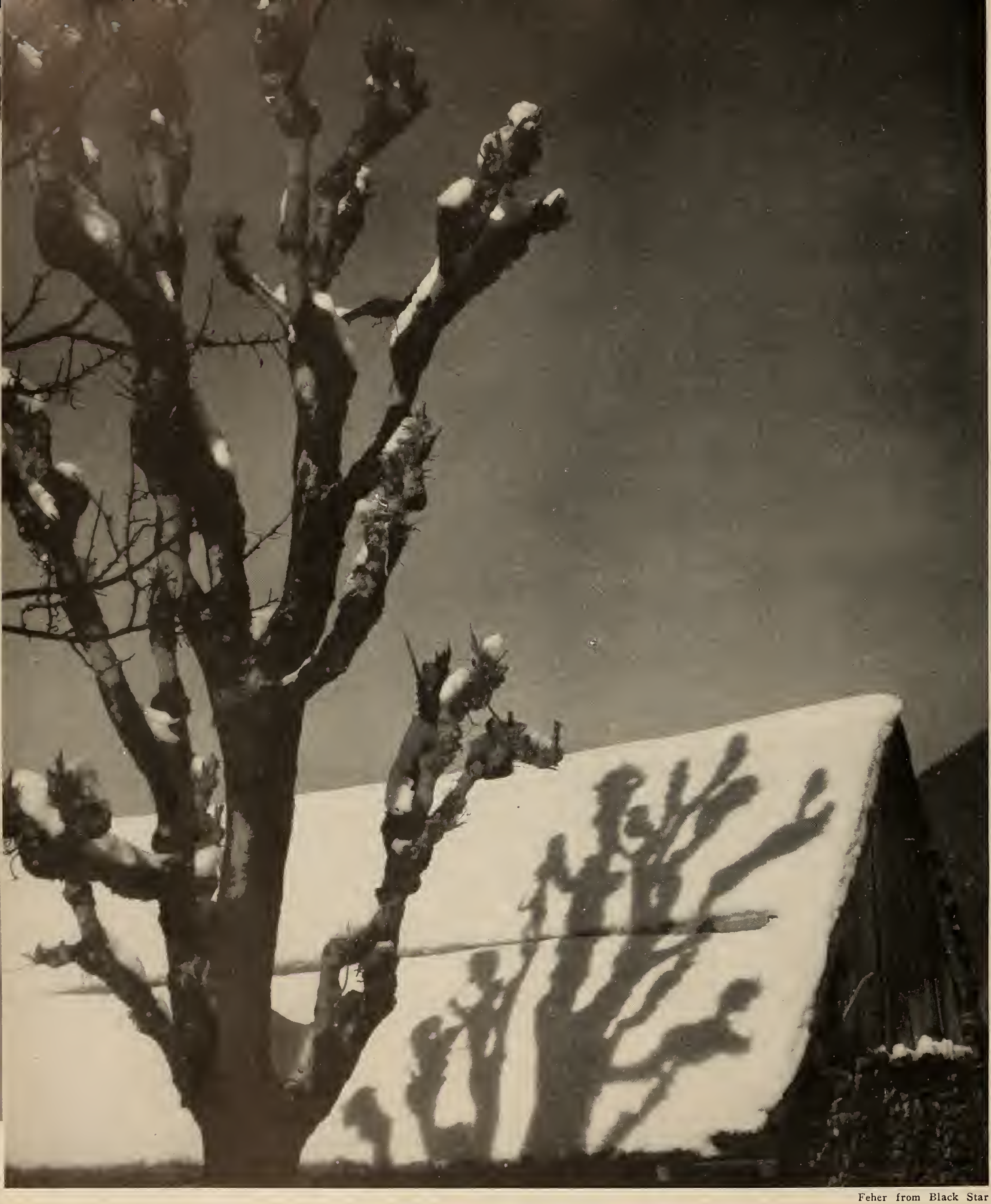
The Amateur Cinema League is strong and its members are numerous. Conceivably, it could, because of its unity, accomplish many enterprises of diverse character, if it were to undertake them. It is the part of wisdom for us to realize this strength and to know that much lies within our capacity; it is even wiser to see the reasonable scope of that capacity.

We should all agree that the League's chief function is service to its members, service that will help them to make better personal movies and that will be real and practical, and of individual application. In this task, our strength and the size of our membership are important because they enable us, as an organization, to give ourselves, as members, things that otherwise would be too costly. Our second function, obviously, is to make generally available, through Movie Makers, information and advice of less detailed nature than are offered to members, but that have real value for every reader.

Beyond these two tasks lie many fields of endeavor to which we have been and shall be invited, both by those whose motives are unselfish and by others who would like to use the League to their own ends. Every invitation must be examined on its merits, and we must be certain, when one is accepted, that it is in harmony with a general philosophy.

Such a general philosophy can be stated briefly. The Amateur Cinema League is, first of all, an educational institution. Whatever may be the purpose of our films, the League's concern with them is almost entirely one of methods. Of course, it should properly decline to aid in producing pictures that are contrary to generally accepted standards of decency and morality—a problem that we do not have to face, because of the high character of our membership. Moreover, since we are international, we may well remember the service we can render to the world in promoting international understanding by showing, each in his own country, the films he has made abroad. But, beyond these elementary concerns with subject matter, our task is definitely educational, having to do with filming methods, with making better movies.

Are not these comfortable reflections for all of us at this holiday time? Our Amateur Cinema League is capable and it knows where it is going. It rests upon practicality and good will. In exemplification of that good will, the League sends greetings to all movie makers, wherever they may be.



Feher from Black Star

A WINTER PATTERN

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

Selections by editorial staff of MOVIE MAKERS

HERE are listed the films placing in the ninth annual selection of MOVIE MAKERS Ten Best, for the year 1938, and here is announced the second annual winner of the Hiram Percy Maxim Memorial Award, established last year by Percy Maxim Lee, ACL, and Hiram Hamilton Maxim, ACL. the daughter and son of the Amateur Cinema League's Founder and Pioneer President. This award has been given to the film rated, among the seven General Class pictures chosen this year by the staff of MOVIE MAKERS in the Ten Best category, as the best compared to its six other companions. The award was determined by the staff of this magazine.

As previously, the 1938 Ten Best selection is divided into two classes, a general and a special, the latter limited to those films for making which the competitor received compensation from a client at any time prior to the competition's close, on October 15, 1938. Seven places were allotted to the General Class and three to the Special Class. As in previous years, Honorable Mentions have been awarded, and there are thirteen in the General Class and one in the Special Class.

The Maxim Memorial Award carries with it a check from the donors for one hundred dollars and a replica, from the Amateur Cinema League, of the physical memorial now installed at League headquarters. The winner's name will be engraved on this memorial.

MOVIE MAKERS presents the winner of the honor which perpetuates the memory of the League's Founder:

THE HIRAM PERCY MAXIM MEMORIAL AWARD FOR 1938

Mexican Fiestas, 1600 feet, 16mm. Kodachrome, by Ralph E. Gray, ACL, of Mexico City, Mexico.

Next are offered the Ten Best Non Theatrical Films of 1938, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

GENERAL CLASS

John Doe, Citizen, 400 feet, 16mm. black and white, by Frances Christeson, ACL, and Harry Merrick, both of Los Angeles, Calif.

Mexican Fiestas, previously particularized.

Riches from the Sea, 400 feet, 16mm. black and white, by T. J. Courtney, ACL, of Halifax, Canada.

Santa Passes Out, 400 feet, 16mm. Kodachrome, by John Martin, ACL, of Leek, England.

Trees—A Picture Poem, 400 feet, 16mm. Kodachrome, with musical scoring for double turntable presentation, by the late Ripley W. Bugbee, ACL, of Pitman, N. J.

Vida Pacoima, 400 feet, 8mm. Kodachrome, by Randolph B. Clardy, of Los Angeles, Calif.

West Coast, 400 feet, 16mm. Kodachrome, by W. W. Champion, ACL, of Fresno, Calif.

SPECIAL CLASS

Entitled to Success, 700 feet, 16mm. black and white, by Charles J. Carbonaro, ACL, of New York City.

Follow the Plow, 600 feet, 16mm. Kodachrome, by the T. W. Willard Motion Picture Company, of New York City.

How to Use Your Camera, 400 feet, 16mm. black and white, by the Harmon Foundation, of New York City; movie maker: Kenneth F. Space, ACL.

The Honorable Mentions follow, also listed alphabetically in the two classes:

GENERAL CLASS

Colorful Yosemite, 350 feet, 16mm. Kodachrome, by Dr. Numa P. Dunne, ACL, of Oakland, Calif.

First Film and *When the Cat's Away*, 450 feet, 16mm. black and white, by Helen Rees Clifford, ACL, and the Cinema Club of Lowell Junior High School, of Long Beach, Calif.

The Glory Road, 1500 feet, 16mm. Kodachrome, with musical scoring for double turntable presentation, by Dr. Clifford Decker, ACL, of Binghamton, N. Y.

Guatemalan Rainbow, 1600 feet, 16mm. Kodachrome, with musical and sound effect scoring for double turntable presentation, by the late Ripley W. Bugbee, ACL, of Pitman, N. J., and Robert W. Crowther, ACL, of Philadelphia, Pa.

Log of the Timber Rush, 750 feet, 16mm. black and white, by Frances Christeson, ACL, of Los Angeles, Calif.

Long Remember, 1000 feet, 16mm. Kodachrome, by Charles O. Barr, jr., of Hanover, Pa.

Mother Earth, 200 feet, 8mm. black and white, by Charles A. Ferrie, jr., ACL, of Staten Island, N. Y.

Movie Bugs, 450 feet, 16mm. black and white, by Dr. Frederick W. Brock, ACL, of Staten Island, N. Y.

New England Holiday, 400 feet, 8mm. Kodachrome, by Albert F. Watts, ACL, of Buffalo, N. Y.

San Francisco—Oakland Bay Bridge, 200 feet, 8mm. Kodachrome, by Raymond O'Connell, ACL, of Oakland, Calif.

Shadow's Bones, 400 feet, 16mm. black and white, by Frank E. Gunnell, ACL, of Staten Island, N. Y.

Still Waters, 350 feet, 16mm. Kodachrome, by Fred C. Ells, ACL, of Yokohama, Japan.

Swamp Song, 500 feet, 16mm. Kodachrome, by R. H. Unseld, of Chicago, Ill.

"Mexican Fiestas"
Ralph E. Gray, ACL

"John Doe, Citizen"
Frances Christeson, ACL
and Harry Merrick

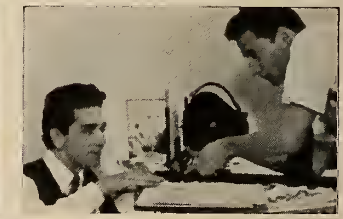
"Riches from the Sea"
T. J. Courtney, ACL

"Santa Passes Out"
John Martin, ACL

"Trees—A Picture Poem"
Ripley W. Bugbee, ACL

"Vida Pacoima"
Randolph B. Clardy

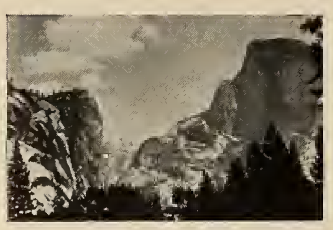
"West Coast"
W. W. Champion, ACL



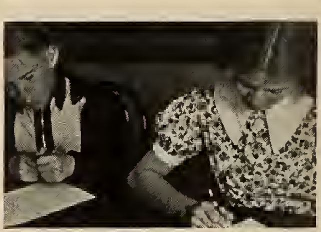
"Entitled to Success"
Charles J. Carbonaro, ACL

"Follow the Plow"
T. W. Willard Motion Picture Co.

"How to Use Your Camera"
Kenneth F. Space, ACL



"Colorful Yosemite"
Dr. Numa P. Dunne, ACL



"First Film"—"When the Cat's Away"
Helen Rees Clifford, ACL, and Lowell
Junior High School Cinema Club

SPECIAL CLASS

Builders of Tomorrow, 400 feet, 16mm. Kodachrome, by the Cinema Laboratory of Western Reserve University, Cleveland, Ohio; movie maker: Dr. James E. Bliss, ACL.

Among the makers of the twenty four films, included in the Ten Best and the Honorable Mention groupings, are three organizations, which have members who are also members of the Amateur Cinema League. Four of the filmers who made the pictures selected are not League members. All others whose films were chosen have or had, in life, League memberships.

Countries represented in the selection are the United States, with twenty films; Canada, England, Japan and Mexico, with one each. The Japanese and Mexican place winners were both made by citizens of the United States, resident in those countries, one of whom, Mr. Gray, carried off the Maxim Memorial Award. Of the States of the United States, New York leads with eight, but California is a close contender with seven. Pennsylvania contributed two films, and Illinois, New Jersey and Ohio, one each. In cities, New York City leads with six, while Los Angeles has three and Oakland, Calif., has two. In New York City, it is interesting to note that its most distant borough, that of Richmond, located on Staten Island, secured three of the places, leaving five to be distributed in the rest of the metropolis.

In the General Class, both Ten Best and Honorable Mention, there are six films of the human record type, films in which the actions of a segment of humanity are taken as the subject matter; four of the efforts are what might be termed cinematic presentations of the moods of nature, being, in effect, specialized kinds of scenic pictures; there are three film tales, pictures that could not be called photoplays, but that are presented in a modification of the photoplay form; there are two travel films, two scenic films, one family record. one propaganda picture and one architectural study. In the Special Class, Ten Best and Honorable Mention, there are two propaganda films, one teaching film and one film designed to publicize commercially distributed equipment.

In selecting the film to be given the Hiram Percy Maxim Memorial Award, MOVIE MAKERS staff considered subject matter as well as the manner in which the subject matter was presented. A motion picture, like a written statement, will always be judged by the general public by what it says as well as by how it says it. Since the Maxim Award stands for the best in non theatrical movie making, it inevitably has a wider audience than that of other personal films, and the judgment of that audience should legitimately be taken into consideration. In effect, the Maxim Memorial Award winner represents that film chosen after a careful balance between what was said in the work, the logic and intelligence with which that message was presented and the technical excellence of the actual camera handling. It rated higher on all of these scores than the other contenders.

Detailed reviews are presented of the honored films, in the following paragraphs.

In producing *Mexican Fiestas,* the Hiram Percy Maxim Award winner of 1938, Ralph E. Gray has written a triumphant climax to his sympathetic and beautiful studies of Mexican life. Last year, in the Ten Best winner, *Primitive Patzcuaro,* he trained his camera quietly but observingly on the small scope of a single village. This year, in the dynamic sweep and action of *Mexican Fiestas,* Mr. Gray has ranged the length and breadth of Mexico to record with amazing vitality the thrilling ceremonies of a people at play. Here is an authentic documentation of religious and quasi religious holiday customs, both pagan and Christian. Here the simple mind of the Indian peasant interprets history and theology in his own colorful and often childlike idiom. Here, in the words of the film's own preface, "brave fireworks still exorcise the Devil; bright costumes do honor to the Diety, and exciting dances revive in antic splendor the ancient folklore of Aztec, Moor and Spanish Christian."

To this striking and turbulent subject matter, Mr. Gray has brought a photographic skill which but rarely returned him anything less than perfection. The film's episodes, well edited and shrewdly titled, march smoothly onward to an amazing climax of pageantry and beauty. Important as a document of ethnologic value, entertaining as a drama of people at play, *Mexican Fiestas* is a worthy winner of the Maxim Award for 1938.

In their adroitly handled *John Doe, Citizen,* Frances Christeson and Harry Merrick have produced a photoplay of politics in city government that can be compared to a theatrical picture in dramatic values and clarity of treatment. Designed to teach students the value of the vote, the danger of neglecting to understand the issues in city affairs and some of the methods by which machine politicians keep themselves in power, this picture also shows how well amateurs can handle a serious film in dramatic form. Particularly notable, from the movie maker's viewpoint, is how cleverly and effectively the producers have circumvented such apparently insurmountable problems as showing a crowded town meeting in a large auditorium, night airplane shots of rows of homes with lighted windows and the construction of a new sea wall on the city's waterfront. Needless to say, these sequences were not handled by means of large studio sets and hundreds of extras; but they are just as effective as if they had been, and therein lies the genius of these remarkable movie makers.

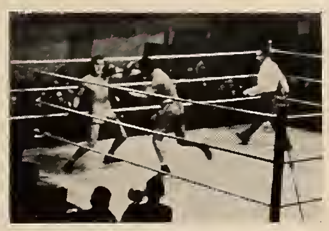
The story, older than the craft of lobster fishing, of a ten year old boy earning his own first few pennies is told beautifully and sensitively in *Riches from the Sea,* by T. J. Courtney. As simple and human as the life of those it pictures, this film captures the spirit of the young fisher boy as he goes about his work of baiting and dropping lobster pots. They are his own, just given by his father. The money he makes from selling the lobsters he catches, some of which he boils on the beach, is also his own. Finally, when the last one is purchased by tourists along the dusty road and the boy races to the village, clutching his coins, to buy the coveted store window toy, the picture swells to its climax, fully equal to the importance of the occasion in the youngster's life. Lovely angles and expert composition bring beauty in black and white to the photography, and the acting, by Philip Boutilier and his little sister Lorraine, of Seabright, Nova Scotia, is unaffected and agreeable. This photoplay illustrates how completely the locale and life of an interesting community can be conveyed by threading it on a simple story of human nature.

Ralph E. Gray, ACL, Hiram Percy Maxim Award Winner, 1938

Santa Passes Out is another of John Martin's delightful pictures of family life, a subject which he handles *con amore.* A series of unusually fine child studies makes this film outstanding, and the utterly spontaneous character of most of this material is all the more praiseworthy because every bit of it carries the story forward. Mr. Martin did not succumb to the sore temptation that besets the producer parent, to insert an irrelevant shot here and there because it is "so cute." The story itself is a gentle narration of the inevitable exposé that awaits the fond parent when he impersonates Santa Claus, and the film as a whole is completely delightful. There is unusually good interior color photography throughout and a very clever, double exposed main title.

In *Trees,* whose subtitle de-

[Continued on page 617]



"The Glory Road"
Dr. Clifford Decker, ACL

"Guatemalan Rainbow"
Ripley W. Bugbee, ACL, and
Robert W. Crowther, ACL

"Log of the Timber Rush"
Frances Christeson, ACL

"Long Remember"
Charles O. Barr, jr.

"Mother Earth"
Charles A. Ferrie, jr., ACL

"Movie Bugs"
Dr. Frederick W. Brock, ACL

"New England Holiday"
Albert F. Watts, ACL

"San Francisco—Oakland Bay Bridge"
Raymond O'Connell, ACL

"Shadow's Bones"
Frank E. Gunnell, ACL

"Still Waters"
Fred C. Ells, ACL

"Swamp Song"
R. H. Unseld

"Builders of Tomorrow"
Dr. James E. Bliss, ACL

Kelsey Press

With a home press
you can print your
own movie titles

HIRING TYPE

EPES W. SARGENT, ACL

THE neat attractiveness of printed titles starts, each fall, a number of enterprising cine workers on a course of investigation. They soon discover that they can print their own titles and do all the work themselves, just as in the case of other varieties of title lettering.

It is a lot of fun, but some may become discouraged when they meet the problem of acquiring the variety of type faces that they would like to have for cine titles. So this discussion is going to start off with the mildly lunatic suggestion that the novice begin by buying a press, but not much type.

The reason is that few movie makers will be content with a single type face. They will desire to change and experiment. And it is both cheaper and handier to rent a little type than to buy a job font for each change. A font calls for a case, a case calls for a rack or stand and any new size calls for a job font of quads and spaces, all of which cost money and take up room. It is better to put in a press and hire extra type from a local printer. The reason for the press is that the novice will probably want to experiment with various backgrounds, and a printer will not bother to set the press for various impressions, so that the best plan is to get the type and to experiment at home. With the average title board, a three by five press will be amply large. Personally, I have been pumping on the handle of a five by eight Kelsey for thirty five years. If I have a small job, I block in with furniture, but I use the press for stationery and office forms and need the width.

Your home equipment, in addition to press and some type, should include a four ounce tube of black ink, and perhaps a tube of "size," which is merely the ink without the pigment. Get tubes rather than cans, for, in tubes, the ink will not form a skin and will stay good for a couple of years. You will need a typewriter brush for cleaning the type, a can of benzine or gasoline, some gauge pins (a half dozen), an old rag and a board to which you can screw the press. You will want to shift the type, and will also need a pair of tweezers, an imposing stone (which can be any hard, smooth surface), a screw driver and a composing stick. My own "stone" is the back of a plate glass sign which had outlived its usefulness in a drug store. I have had it for more than twenty five years.

The book which will be sent to you with the press will give you the mechanical details, but it will not tell you that, if your ink rollers get too hard through frequent washing, you can soften them by rubbing a little glycerine into the surface —a *very little* glycerine. It probably will not tell you to wet down your type by sopping water on it after you have loosened the screws a half turn. This keeps the type from falling over.

But we shall suppose that you have the home equipment. You need more type. Go on a hunt for it. If you live in a city, you probably will find one or more typographers in the telephone business directory. A typographer is not a printer; he is an artist typesetter, turning out super display advertisements for less competent offices. If you can interest a typographer, your work is more than half done. He will have the fancy faces you crave, and he will know how to put them into the form with the best possible effect. If you cannot locate a typographer, the probabilities are that your next best bet will be the local newspaper, if it has a job office. Failing this, tackle any smart looking job office. It will be less likely to have the sort of faces you most want, but it will have some. If you go to the newspaper, do not let them give you machine set lines. Printers prefer them because they are easier to handle, but, once set, you can make no change. Insist upon movable type.

And here is a little tip. In most offices, you will find, over in a corner, some old cases thick with dust. They contain old and outmoded faces, which may be the very thing you want for a novelty. Get on sufficiently good terms with the foreman to be able to prowl around. Some of the most interesting examples of type work I have seen were sent to me by a man who worked with the type Mark Twain freighted into Virginia City when he ran a paper out there. They were old fashioned, but quaint.

If you will win the interest of the foreman, he will be of decided help. Get your lines set up and locked into the chase, then take it home to print. Avoid such fancy faces as Old English, Cloister, Typo, Camelot and the like. Select a fairly plain, but not too plain, letter. Do not set to the extreme width of your measure. Keep a margin on all four sides; half an inch should be about right. If you have a short title—for example, *Ice Sports*—the title area will look rather bare. Ask the compositor to "letter space," which means putting a space between each letter. This will extend the line and, at the same time, make it look larger. Set your main title in capitals and your subsidiary line, if any, in upper and lower case (i. e., capitals and small letters). Your subtitles should always be upper and lower case.

Remember that all type of the same point height is not the same size. The point size is the size of the metal base on which the letter is cast. One thirty six point type may be half as large again as another.

[Continued on page 622]

Buy a press but rent for
variety in type styles

ENTER NUMBER THREE

How a father filmed the arrival of his third child

JOHN MARTIN, ACL

WE were expecting a third addition to the family. There were already Shirley, aged five, and Digby, aged three, whom I had filmed in their early days—but only in the random shots of the inexperienced, but quite excited, father. Later, through some desperate editing and too much titling, I had managed to achieve some form of continuity.

But, this time, I proposed to make a carefully planned film, a film with a definite theme, one in which each shot would logically follow the preceding one to a definite conclusion.

I turned over several ideas in my mind; some were too elaborate, while others would have imposed too big a strain on the acting ability of the children. Finally, I decided to keep the theme very simple and to show, in as natural a way as possible, what would most likely happen in the average home when a third baby arrived.

Having had previous experience in becoming a father, I intended to show my own reactions at the anxious time. I knew the formula well. Nurse's dash to the telephone; the arrival of the doctor; the anxious waiting, wondering, listening; the first cry of the baby and, later, Nurse's reassurance that all was well. For the purpose of my picture, these events were to happen at night, so that I might introduce the other two children next morning.

I knew what their reactions would be when they found that there was a new baby in the house. They would immediately dash off to Mother's bedroom to see it, but I was quite certain that Nurse would not want them there, so I decided to make a sequence showing her ordering the children out of the room and, finally, Father bringing them in, hidden beneath his dressing gown, to conclude with the two children waving goodbye after seeing the newcomer.

That, in brief, was the general idea of the film; the next step was to make a complete scenario. Here, the fact that all of the action (with the exception of one or two short shots) was going to be taken in the house was extremely helpful, as each shot could be visualized in advance, and the position of camera and lights, entrances and exits, etc., could be planned and arranged.

From "Number Three Arrives," 1937 Ten Best film by author

A description of each shot, including the location and the action, was written on a boldly numbered card. These cards were extremely useful in practice, since all shots for one location could be sorted out, the action for each studied beforehand, and finally they could be filmed, one after the other, with little movement of lights and camera.

Before each shot, the appropriate card was held at arm's length in front of the lens, and the large scene number was recorded on a single frame, which was sufficient to form an identification mark to facilitate editing.

16mm. scenes, John Martin, ACL

My lighting equipment consisted of six flood lamps in reflectors, which normally were mounted in threes on two stands. These served for a big number of scenes in which the subject kept at a fixed distance from the camera, but, when the subject moved to or from the camera, it was necessary to illuminate the depth of the scene as well as the width. So I arranged one set of lights to be split up into three singles, each on its own stand, so that they could be moved into position to even the lighting over the whole scene.

This was the general planning, but the best of plans sometimes fail to work out. Three weeks before the expected arrival, my wife was suddenly taken ill, doctors and a strange nurse were hurriedly called in, Digby was whisked off to his grandparents out of the way, and, amidst the hustle and bustle, "Number Three" arrived. For a week, I was too worried to think of filming. It was touch and go with my wife, but, as she gradually gained health and strength, my thoughts once again returned to the film.

The difficulty now was that Nurse would be gone before Digby returned, so I could not film them on the same scene together, as I had planned. In addition, an old friend of the family had come to keep house for us and was accompanied by her terrier; I spent an evening revising the script to include them. The Nurse and children scenes were divided, so that neither appeared on the same scene together. I tried to create the illusion of their being in the same room together by cutting backward and forward—Nurse to be filmed now and the children later—when they were both at home. In two evenings, I had filmed Nurse's scenes. Not wishing to trouble the busy doctor unduly, we determined to "fake" his arrival by showing feet only. The scene called for the terrier to run to the front door,

[Continued on page 622]

USING SUPER-XX

Authoritative discussion of a new fast emulsion

HARRIS B. TUTTLE

At *f*/8 and 16 frames a second; natural bowling alley illumination

At *f*/1.9 and 16 frames a second; light from kerosene burner and a street lamp fifty feet away

At *f*/5.6 and 16 frames a second; night club spotlight on orchestra

Shot at *f*/11 with two Photofloods in handy reflectors

WITH the various films that have been available up to the present time, it has been possible to make adequate movie shots of all outdoor subjects illuminated by sunlight, except perhaps those scenes that could be taken only very early in the morning or late in the evening. With these films, it also has been possible to photograph a fair number of indoor or outdoor scenes, illuminated by artificial light, without using cumbersome or excessive lighting equipment.

In many cases, however, the amateur wants to get movie shots by artificial light when it is not possible for him to work with extra lighting equipment. For example, he may want to photograph sporting events in indoor arenas and halls, normally illuminated streets at night, action in brightly lighted stores or entertainment places. In such instances, the movie maker must rely on the speed of the film alone. He cannot add to the illumination.

With the object of increasing the possibilities of photography under very poor light conditions outdoors, or under normal artificial illumination indoors and out, the Eastman Kodak Company has introduced a new 16mm. black and white film, known as Ciné-Kodak Super-XX, which is specially made to possess extreme speed. It is four times as fast in daylight as regular panchromatic film and more than twice as fast as supersensitive panchromatic film.

Indoor sports in gymnasiums, skating rinks, wrestling and boxing arenas now can be filmed easily with telephoto lenses and without adding to the normal illumination of the arena. Super-XX opens new possibilities for members of medical and dental professions, for its high speed means that clinical pictures can be made with much less light than hitherto. In many cases, the normal illumination in the operating room or doctor's office will suffice.

On the other hand, for movie making under very poor light, such as is found early or late in the day, or under normal artificial illumination, for filming slow motion pictures under conditions impossible before, for telephoto shooting under relatively poor lighting conditions, for interior filming under the light of regular Mazda lamps, for shooting sporting and other events on dark, overcast or rainy days or late in the afternoon when the ground is in deep shade—for all of these things, the Super-XX film is particularly suitable. It permits one to make satisfactory exposures of subjects impossible to handle before. It should be of great importance to football coaches who want complete films of the Saturday games, usually in slow motion for detailed study.

Since the new Super-XX film is four times the speed of panchromatic, a diaphragm opening smaller by two stops can be used with it as compared to the opening required for panchromatic. It is twice the speed of supersensitive panchromatic, and hence requires a diaphragm opening smaller by one stop than does supersensitive. This new film is so fast that there is real danger of overexposure when one films with it in sunlight. If one were to shoot a snow or beach scene in bright sunlight, where the correct lens stop would be about *f*/16 for panchromatic, this film would require a stop of *f*/32 for proper exposure. In spite of the automatic corrective printing Ciné-Kodak film receives in processing, Super-XX, in this case, would be on the overexposed side.

To provide for this contingency, a neutral density filter, with a factor of four times, has been made available, and it can be used over the lens when the film is exposed in bright sunlight. This filter is known as the Neutral Density Filter (No. 2) and is offered for most of the standard mounts. With it, the film has the same speed as Ciné-Kodak panchromatic, and, if one uses an exposure meter, he would work with the rating for Ciné-Kodak panchromatic. However, of course, in shooting under adverse lighting conditions, one would want to utilize the full speed of the film, and the neutral density filter would not be placed over the lens. Then, meter users would follow the rating assigned to Super-XX film.

With the new film, extra caution must be exercised in loading and unloading the camera. In order to avoid the possibility of fogging the film, these operations should be carried out in deep shade—never in bright light or sunlight.

This new emulsion is fully

[Continued on page 626]

CHRISTMAS FILMS TO ORDER

The script reigned even if the season had passed

WILLIAM A. LONG, ACL

I ADMIT that it did look a little insane—the way in which we made *Christmas at Our House.*

The scenes of the cook catching the turkey were taken three weeks before the holidays. Santa and his reindeer were shot months afterward. The youngsters saw no particular sense in writing to Santa all over again, weeks after their orders had been satisfactorily filled. Moreover, the feminine part of the household felt that wrapping gifts and decorating the house for Christmas—in February—wasn't the best way in the world to impress the neighbors or to improve the disposition.

And the lady told me as much when she was asked to put aside her spring seed catalog and to sit before the floods to wrap empty gift boxes, forcing an expression of absorbed interest that later appeared amazingly genuine on the screen.

But what could I do about it? The script said that these scenes must be shot.

It all started back in December, when we decided to make an 8mm. Kodachrome record of the holiday events as they unfolded before the eager, wondering eyes of our seven and three year olds, Bill and Jerry. Wishing to finish with something more than an animated family album, I knew that we should have to work by a carefully detailed, imaginative script to capture the charming story qualities of the season. For Christmas, with its exciting development to the joyful climax of bulging stockings, is a natural opportunity to film mystery, suspense, hope, surprise and the unbounded joy of little children.

So I began to list scenes and develop sequences. I had not realized before—for this was my first script—just how many scenes it took to give a sequence smooth, continuous action. The very first one, involving greeting cards and letters to Santa, called for thirteen shots. Whew! I had started something! But a single scene left out would break the continuity, and continuity I must have. So, scene by scene and sequence by sequence, the script and story developed. I found out later, by the way, that a number of different scenes, or camera positions, seldom if ever meant shooting more actual footage than the one dull medium shot.

And, because I was writing the *story* of Christmas, and not simply listing events as they naturally would occur, I felt licensed to insert little touches to make our audiences wonder, rather than to guess correctly, what would happen next in the familiar parade of events. It turned out, therefore, that Jerry, in the stocking hanging episode, casts aside the small stocking his mother hands him, leaves the scene, while Bill pins up his own, and is next shown opening a drawer and extracting a lady's long stocking. He then marches back into the mantle scene with it, to pin it up. Bill objects, of course, and the sequence ends with both little stockings in place.

In the cake making sequence, Bill busily cleans up the last sweets in the icing bowl with a finger, while Jerry, as soon as Mother has finished and has left the room, sticks his finger in the middle of the smooth cake, right down to the bottom, and pulls it out slowly with what appears to be a good part of the cake and icing. I remember that he insisted on a retake of that scene. I cannot forget, either, that I failed to get a closeup (as was the case in entirely too many scenes) of that finger as it bored in!

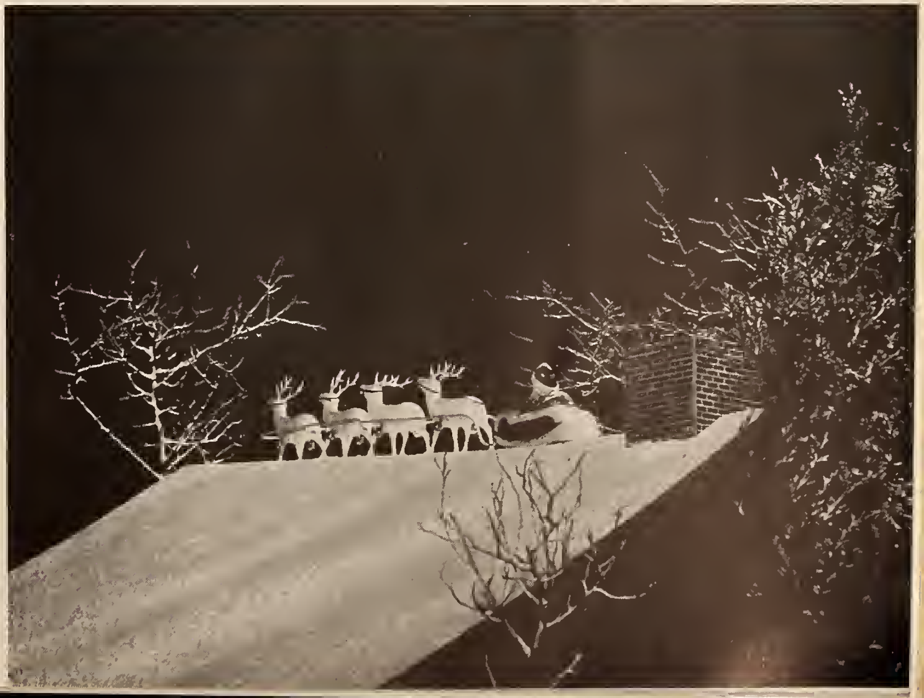
Then, there was Bill's spill when he tried out his bicycle Christmas morning—posed, of course, but convincing, with him down under and the wheels spinning. A fragile tree ornament, which Jerry tries to hang, falls to the floor and breaks—to his obvious and sincere consternation. To get this, I had selected a hookless ornament and had given it to him with instructions to hold it against a limb and turn it loose, just to see if it would stay there. He evidently thought it would.

Having worked out a "cook versus turkey" sequence, I wanted to get that much done ahead of schedule. So, long before our own bird joined the fam-

[Continued on page 635]

From "Christmas at Our House," 8mm. picture by author

William A. Long, ACL



Model built by the author for effects in Christmas film

IF I WERE TEACHING

Educational executive is in favor of using films

HOWARD J. SAVAGE
Secretary, Carnegie Foundation for the Advancement of Teaching

THE development in recent years of motion picture cameras, projecting apparatus and sources of film supply has been so wide and practical that the teacher who has ingenuity and initiative finds in these visual aids to teaching a stimulating challenge. If I were still teaching, I think that I should make special effort to use them.

The principal emphasis in teaching films is now falling upon two main types of picture, both supplied by large manufacturers and distributors.

One type is used as an immediate adjunct to classroom and laboratory instruction. Around it a whole course could be planned. It may show, for example, life cycles of plants or creatures, or give a class some notion of history or of world trade, or picture the kind of natural scenery to which Shakespeare referred in his plays. These examples give little conception of the extent to which this type of film has been developed. The uses to which it can be put may be limited only by the bounds of human knowledge. Some of these films are beautiful, not only because of the subject matter but also because of patient skill and knowledge that have gone into their preparation. Surely, "the good old days" of education possessed few teaching devices so pleasantly stimulating.

The other type of teaching film bears upon character education. At the Detroit meeting of the National Education Association, July 1, 1937, Professor Mark May, of Illinois, discussed *Educational Possibilities of Motion Pictures*. This address, which is, of course, available to teachers in the *Proceedings* of the N. E. A., opens up new vistas for the use of sequences and "shorts" and clearly points the way to correlation of the motion picture with both the curriculum and the theory and practice of education. Professor May's discussion staked out another field in the great area of the teacher's art.

Now, it is worth noting that both of these types of teaching films, however inadequately I may have referred to them, have this in common: they are made by experts. In some ways, they are like textbooks, and the process of making, selling and even using them bears many resemblances to that of getting textbooks into classroom use. When I was teaching, I was often shamed by the results other teachers secured with textbooks and texts; somehow, I just could not seem to lay out a course grounded in one or two textbooks and "get it across" to the class. Every text I examined seemed to need supplementing from some other textbook or references, or by other examples. I dare say my experience is far from unusual, and I believe it is part of the reason many textbooks are written.

To judge from it, both as teacher and as mere (very mere) amateur movie maker, there are going to be—and perhaps there are already—a considerable number of teachers, at various levels, who will try their hand at making their own teaching films. It is safe to predict that only a few such teachers will be first rate movie makers for some time to come. (By the way, I am not sure that this means courses in movie making at every teachers college, either. But it may.) The tradition of the motion picture is at present professional. This fact may deflect some teachers from attempting to make their own films for teaching purposes, and probably, in the long run, it will be just as well. But, conversely, it will serve to stimulate others, to whom every facility and encouragement should be offered.

It is not wholly a question of money, although money enters into it to an appreciable extent. Numbers of teachers in both school and college, and in various fields, own or have access to motion picture cameras and projectors. According to the survey of the American Council on Education, many schools and school systems already possess projection equipment. For the teacher's purposes, either 16mm. or 8mm. apparatus might be used, although the former might prove the more practical for the classroom. Obviously, equipment need not be acquired at first hand, but buying impaired or partially unserviceable apparatus is a waste of money and leads only to discouragement.

The principal uses to which, if I were now a teacher, I might put this apparatus would vary with the subject or subjects I taught. In the natural sciences, there are immense possibilities of photographing the movements of living creatures. In chemistry, I could, I think, make pictures of glass blowing which, even if they did not teach the actual techniques of the process, might give my class a notion of the task. If I were teaching some of the social sciences and traveled during my summer holidays, whether in this country or abroad, I could make good use of film, not only to preserve a record of my jaunts for my own plasure, but also, with judicious cutting and arrangement, to stimulate my classes to greater interest. If I were teaching art, I might emulate for some of my better pupils the practice of Charles H. Woodbury, N. A., who has

[Continued on page 624]

A study by Carlos Connio Santini of Buenos Aires, S. A.

SPLICER SENSE

What it is and how to get it are indicated simply

Zuber from Black Star

Whatever the topic of a shot, cut at a significant point

Boucher from Black Star

SIDNEY A. DIAMOND

EDITING is possibly the least understood of all of the important processes which contribute to a finished amateur motion picture. This is often unfortunate, since, unless editing is done with some understanding of its effect, the entire film is likely to suffer from misplaced emphasis.

Subtle, as well as more obvious, changes in film structure can be made during the editing process. For example, by cutting, we can cause the observer to pay closer attention to the screen or we can relax his concentration for a few moments.

In real life, an observer shifts his gaze from point to point in a scene with a rapidity that is in direct proportion to the degree of his mental agitation. The converse of this phenomenon is also true; when the observer's eyes are made to shift quickly from one spot to another, his mind automatically will be aroused. A succession of short shots, particularly if they are closeups, will excite the observer, because the eye is being made to do what it normally would do if the mind were excited by real events. On the other hand, a series of lengthier shots will calm the mind, especially if they are medium or long shots.

The emotional attitude of the audience is consequently under the control of the cutter; it is his task to use shots of such a length that the tempo of the film will be correctly integrated with the emotional reactions demanded by the subject matter.

Cutting should begin in the camera. This is a familiar statement and an important guide, but it needs considerable amplification. What cutting in the camera does mean is carefully planning the composition and length of each shot so that final editing may be accomplished successfully. The cutter may be given too much material, but he must never be given too little.

What cutting in the camera emphatically does *not* mean is that each scene should be filmed with a view to eliminating any need to trim either the beginning or the end of a shot.

If a scene is a complete unit in itself, then start the action *and* the camera a few seconds ahead of the script and let it run over a few seconds on the end. This is particularly important to the average amateur, because he uses reversal film, and any original footage lost in the editing process cannot be replaced.

The second reason for allowing an overlap at each end of a scene is particularly applicable to any picture shot from a detailed script. When the film is projected, it very often appears that, at the beginning or end of a scene, some movement of an actor or of the camera has spoiled several frames. The overlap tends to confine such defects to the waste portion of the film. When the imperfection runs into the main action of the shot, often a part of the overlap of the preceding or following scene may be used to hide the difficulty.

This is particularly helpful when the camera setup has been changed to break up continuous action on the same set. In this situation, viewing the film may also disclose that the break which was planned would be more effective if it took place a few frames earlier or later than the script originally indicated, and the overlap will permit making this change. If the action fails to match exactly at the end of the first setup and the beginning of the second, there will also be enough latitude so that this can be corrected.

We come now to the important problem of discovering just what a cut really is, and thus finding out when a cut should be made. Fundamentally, a cut is an abrupt change in the viewpoint of the observer. Even if made so skillfully that the observer is not conscious of the cut, it will have a psychological effect on him. The sudden change

[Continued on page 629]

READY MADE FILMS

DEAN LAWRENCE

TIME was, in the earliest days of substandard movies, when the home projectionist had to depend for program fodder almost completely on his own films. Such rental and sale subjects as were offered were so out of date in subject and so unsatisfactory in quality as to leave, for the critical, much to be desired.

All that has been changed for years. Full length, feature photoplays throng the lists of a dozen distributors, studded with the names of today's own bright stars of Hollywood. Newsreels, comedies and short subjects of every description reach the home screen almost as swiftly as that of the neighborhood theatre. Print quality is first rate, while sound and even color round out the program possibilities to full theatrical proportions. Used in combination with a movie maker's own product, film library offerings today permit of a nearly unlimited selection and combination.

Let's say that you have in mind putting on a well rounded show for general entertainment. It might be in your home for just a few couples, in your club for a few score or in your church or school for a few hundred. Your problem will not be one of finding something to screen, but rather of selecting from among the wealth of subjects offered. Besides your own travel film or scenic, you may want a photoplay. Among the hundreds at your command, here are a few which represent the selections now offered: *Show Boat*, a musical dramatization of the Edna Ferber novel, in which you will find Irene Dunne, Allen Jones, Charles Winninger and Paul Robeson; *The Thirty Nine Steps*, Alfred Hitchcock's grand melodrama of the Scottish moors, with Robert Donat and Madeleine Carroll; *Phantom of the Opera*, with Lon Chaney in what many regard as his finest work; *Magnificent Obsession*, starring Robert Taylor, Irene Dunne and Betty Furness; the Tarzan pictures, with Buster Crabbe; *Invitation to the Waltz*, a romantic musical in which Lillian Harvey made such a hit; *The Good Fairy*, gay comedy of Viennese life so ably acted by Margaret Sullavan, Herbert Marshall, Frank Morgan and Reginald Denny; *The Invisible Man*, in which Claude Rains brings to life the fantastic character of H. G. Wells's vivid imagination; *Once in a Lifetime*, the riotous comedy of Hollywood's foibles, with Jack Oakie and Zazu Pitts; *Diamond Jim*, the romantic saga of the Gay '90's, with Diamond Jim Brady leading the fun in the person of Edward Arnold; *Charlie's Aunt*, that immortal comedy in which Syd Chaplin set a style for all time; or *My Man Godfrey*, first and perhaps best of the screwball comedies, with that great team, Carole Lombard and William Powell. If it's the roaring six guns of the Old West you're after, the field is full of entries. Johnny Mack Brown beckons from *Desert Phantom, The Crooked Trail, Valley of the Valiants* or *Son of the Saddle*, while Kermit Maynard fights his way to victory through the perils of *Northern Frontier, Wildcat Trooper, Phantom Patrol* and many others. If you can't find a suitable photoplay out of those and a few score others just as good, you had better go back to playing parchesi or tiddlediwinks.

But you'll be wanting a short subject or two, as well as the feature—something along the line of a newsreel or comedy. Here, in the present day, has come perhaps the most striking increase in quality and quantity of subject matter. Such heart gripping events as the Duke of Windsor's abdication as Edward VIII, the regal pomp and circumstance of coronation, as George VI mounts the throne of England, the tragic and awful destruction of the giant *Hindenburg*, the sudden, exciting attack on the *USS Panay*—all of these and countless more beckon for presentation on the home screen. If your interest runs to sport, the field is almost equally attractive. Joe Louis, world champion heavyweight, will give you a glimpse of how the dread lightning of his fists comes into being; Grantland Rice takes you in competent hand through all of the leading games and contests; Sonja Henie brings her inimitable grace and charm right to your own party; the National Open golf tournaments are played over again in straight and slow motion; foil and *épée* of famous swordsmen flicker and glint in the darkened room—and so it goes.

In the comedy and short subject field, your choice may be just about as free as if you headed for the corner theatre. Does your taste run to the cartoon kind? Mickey Mouse will answer, accompanied by his pals, Pluto, Horace, Donald Duck and all of the others. Felix the Cat, Flip the Frog, Ko Ko and Krazy Kat, the Merrie Melodies, the Terrytoons, Mutt and Jeff or Popeye—any one of these favorites is waiting to pep up your party and balance your program. Or, in the field of flesh and blood actors, you can call in the two Charlies, Chaplin or Chase, Hal Roach or Harold Lloyd, Harry Langdon or Larry Semon, or that great team, Laurel and Hardy. In scenics and topicals you can't go wrong. Bing Crosby will croon for you in *Blue of the Night* and *Sing Bing Sing*; Lowell Thomas stands ready to guide you to *Isles of Romance* or among *The Sponge Divers*. From Hawaii to the Yellowstone, New York to Nagasaki, the libraries and film producers have what you need and want. Even if you have to plan especially for a younger group, your own and others' children, the films are there. What better than *Alice in Wonderland*, the immortal legend, *Hansel and Gretel*, *Mother Goose* or *Pinocchio*! You may even ask in the Dionne quintuplets for the evening, if you like, sound and all.

But there are other special audiences besides the children. Hannes Schneider and Otto Schneibes will thrill and instruct your ski club. Bobby Jones, Harry Cooper or Jimmy Farrell command attention at the golf club, backed up in tennis by Helen Wills Moody and Big Bill Tilden. Dana X. Bible or "Hurry Up" Yost explain the inside mysteries of football, while champion teams from Notre Dame, Pittsburgh and the University of Southern California strut their tricky stuff. With your fishing and hunting friends,

[Continued on page 630]

No home program need be dull for want of subjects

PUTTING "PUNCH" IN LIGHTING

Overall illumination is needed but so are accents

KENNETH F. SPACE, ACL

STYLES in movie making change even as do styles in women's dresses. At present, the trend in lighting for interiors in home movie scenes is very much toward the "soft, overall" even type. To obtain this effect, most of the reflectors are directed toward the ceiling of the room so that the illumination for photographic purposes, no matter how powerful, is indirect. The trend, too, is toward lighting the background of the principal object as much as the object itself; that is, illuminating walls, hangings and furniture to the same degree as the people near them. New high speed films are powerful aids in this type of lighting.

This is all very well, especially since it does make it easier to obtain correct exposure for the entire scene if the various portions are lighted equally. The danger lies, as it does in all trends, in going to extremes and in having so much of a picture in the same general tone that all accent is gone from any particular part of the scene.

There is almost always one object or area of greatest importance in a scene, and, where general lighting only is used, our shots will lack the "pointing out" effect of a division of lights that is properly arranged. This does not necessarily mean that more reflectors will be needed for a given scene, but rather that lights commonly used on one standard should be separated and put on two single standards, that different lighting units should be spread out and placed at varying distances from areas in the scene and, finally, that the whole should be arranged to produce a semblance of normal room lighting.

This last point is very important if really natural results are desired. Often, we see a room under ordinary lighting from floor lamps, bridge lamps and table lamps nicely arranged so that a pleasing variety of light and shadow in the room is achieved. The moment pictures are to be filmed, however, flood lights are brought out and strong, even light suddenly changes the scene to a flat, unnatural and uninteresting vista.

It is true, of course, that overall lighting has its place in killing strong shadows and in providing a pleasantly illuminated background, but let us keep this general light in a lower key. Then, to retain the normal room appearance, let us replace, in the fixtures appearing in the camera field, the regular bulbs with flood bulbs of the smallest type. Our entire scene is now "stepped up" in light value so that the film may record it, but, in the process, we have produced highlights and shadows that parallel those of the original scene. We have the same type of lighting that the room offered originally.

In moving about the room for closeups and semi closeups, we are reminded that persons reading or working will naturally seek positions near the lamps. And this gives us our lighting cue. To illuminate such shots, we shall use flood bulbs in a reflector unit to produce overall illumination and we shall depend on the light from a flood bulb in the table or floor lamp to provide the highlights. But we must be careful not to have our additional lighting units too close to the subject, or we shall have the strange effect of the shadow side of faces and objects being much brighter than the side that is toward the household lamp.

Of course, we could produce the effect of a highlight from a floor lamp by building up the illumination in the desired area through adding a beam from an extra lighting unit. This can be done also in other cases where we want to emphasize a point of interest. The only difficulty is that it may be found that, because of the arrangement of the shot, the standard type of home movie lighting unit will have to be included in the scene if we are to get the effect that we want.

The best answer to this problem is to use a spotlight. One can be purchased or one can be made at home. Failing a spotlight, we can mask a standard type of reflector to allow only a narrow beam to emerge. A large cardboard with a hole cut in the center can be held in front of the reflector, and this will serve the purpose, although the arrangement is rather inefficient.

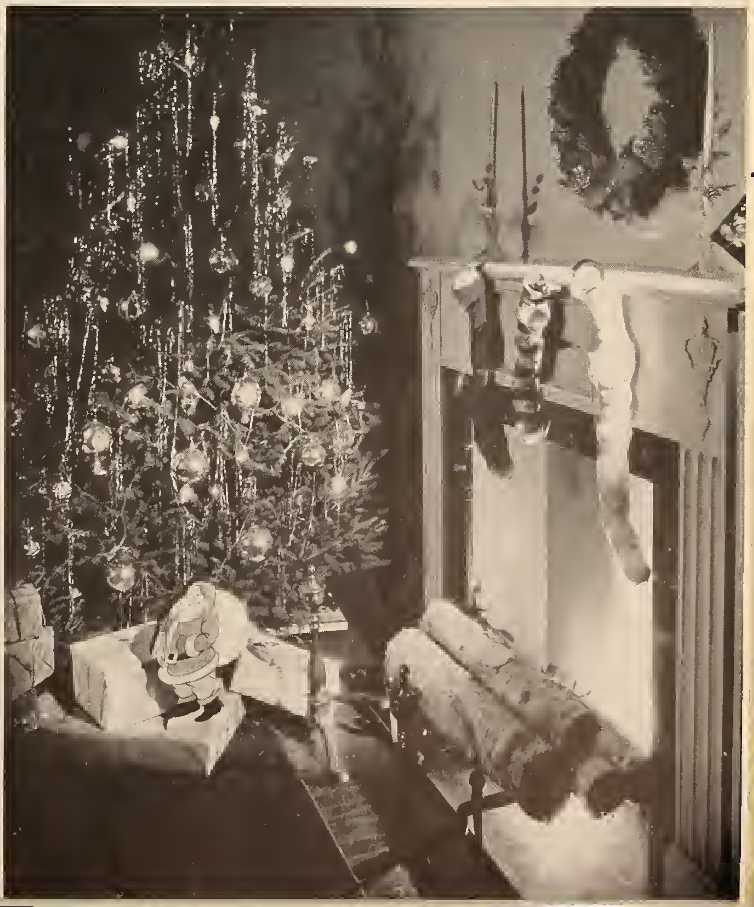
In emergencies, 16mm. projectors have been used as spotlights, by running the motor fast enough so that there will be no obvious flicker in the illumination of the scene. This, however, is a somewhat misleading light source, since the interruption of the shutter cuts down the possible illumination as much as two thirds.

A spotlight will enable you to emphasize objects of interest by lighting them in a key higher than the rest of the scene, and it will also provide you with a means of producing dramatic lighting effects. Light coming from one concentrated source is used largely in connection with mysterious, dramatic or tragic scenes. A hand

[Continued on page 632]

The highlights give this shot interest and extra beauty

Black Star



THE CLINIC

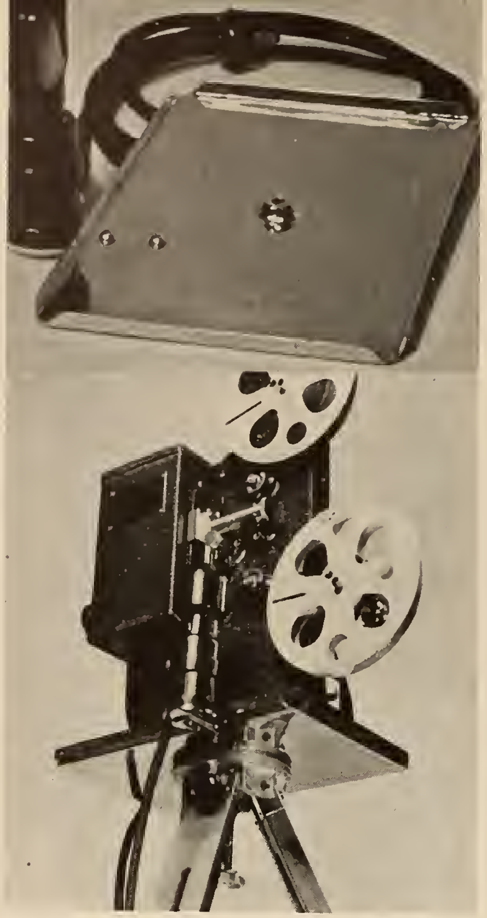
Technical suggestions and cine topics for movie makers

FREDERICK G. BEACH, ACL

New record What is thought to be a new record in 16mm. film life was recently reported by John V. Hansen, ACL, League vicepresident, whose picture, *Denmark in Color*, has passed its 600th projection. Mr. Hansen's film, in both Kodachrome and black and white, has been screened for Danish American groups throughout United States and at numerous places in Europe, including the Paris Exposition. The condition of the film is excellent, and Mr. Hansen reports that signs of wear are such that only a highly critical technician would detect them. Apparently the film is suitable for many more hundreds of screenings.

Stage money It is against the law to photograph money, and it is for that reason that stage money is always used in theatrical movies. Of course, the law is aimed at possible counterfeiters, and currency on the motion picture screen would have little value in counterfeiting. However, the interpretation of the law rules out movies of real money as well as "stills."

Projection stand Tom Griberg has invented a way in which he can make his tripod serve both in movie taking and movie projection. He has built a top for the tripod which will allow its use as a projector stand.


Tom Griberg

Tray for a tripod that makes it serve as projector stand

This consists of a shallow tray, large enough to fit the base of the projector, and made from one sixteenth inch sheet iron. A tray with a depth of about one quarter inch is satisfactory for most projector bases, but, if desired, it can be made deep enough to hold a sponge rubber pad that will deaden the noise of the machine. A five sixteenth inch hole is drilled in the center of the tray and a ¼-20 nut is soldered inside the hole to accommodate the tripod screw. Then the tray can be attached to the tripod at any time, just as the camera. To make the outfit complete, a light metal bracket can be riveted to one side of the tray to support a small night lamp, which will serve as a light for threading the projector.

When you use your tripod as a projector stand, be sure that the tripod legs are firmly in place and that there is no danger of their slipping.

Too much film Overfull reels present a danger to film. Not only can the coils slip off the reel when the film is being threaded in the projector, but also the fact that the reel is so full presents the constant temptation to pack the film closer by "cinching" it. When loose coils slip off a reel during threading, lateral scratches may be produced, and "cinching" film is likely to cause disfiguring surface abrasions. Don't ever overload a reel!

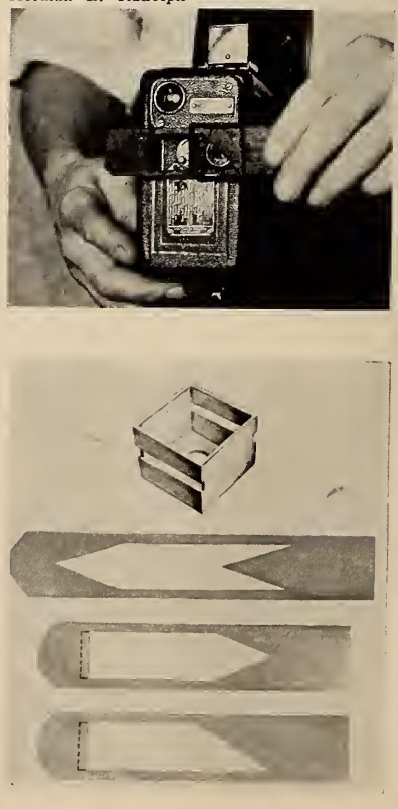
Simple fader From a small, square cardboard pill box and a few strips of light cardboard, it is possible to make a simple device for producing wipeout fade effects. A hole, which will fit snugly over the lens shade of the camera lens, is cut in the bottom of the pill box, the top being discarded. This allows the box to be slipped over the front of the lens as if it were to be used as a sunshade. Next, two opposite sides of the box are slotted, as shown in the drawing on this page. This is done so that long strips of cardboard can be inserted through the slots and drawn past the front of the lens.

Openings of various forms can be cut in the cardboard strips, the shape of the opening depending upon the type of "wipe" fade that is desired. For example, the first of the three forms, shown in the illustration, will bring the scene on with a spear of picture area and will remove it, at the end of the shot, with a spear of darkness. In operation, the camera would be started and the cardboard would be drawn through the slots until the open

[Continued on page 637]

Pill box wipeoff device and plans for preparing it

Herman E. Rudolph



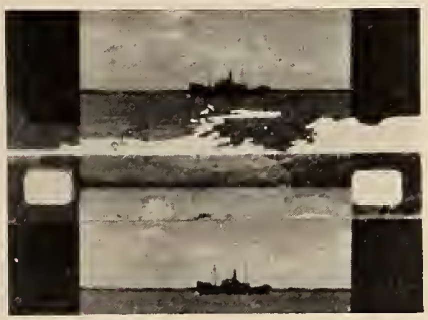
ARE THESE FAULTS YOURS?

IF YOU are having difficulty making good splices, examine these frame enlargements of actual splices carefully, and you will discover what is wrong with your methods.

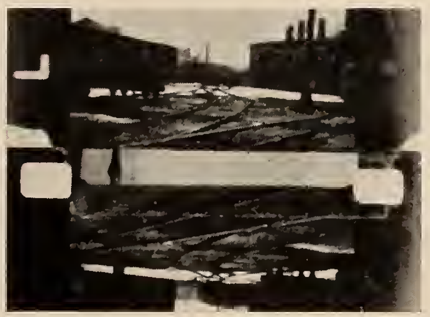
Splicing is an easy mechanical job, and the only hurdle to overcome is a mental one arising from a misconception often held by new amateurs that the film is "pasted" together when it is spliced. Actually, the film cement acts as a solvent on the film base, and the two strips of film are welded together. The emulsion must be scraped off the bottom film strip in the splicer so that the cement can act on the base. Failure to scrape off the emulsion properly causes most splicing difficulties, and the application of too much or too little cement causes the next sizable portion of trouble.

Study this catalog of splicing errors, and you will be able to make perfect splices in the future. These are frame enlargements of actual splices.

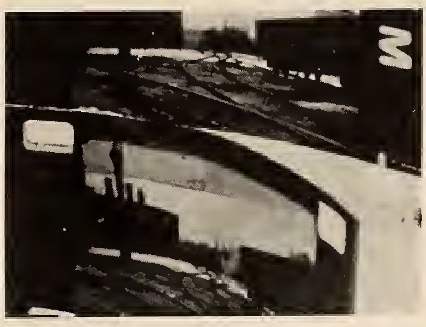
In this case, the emulsion has not been scraped off adequately, and the splice will not hold. This might be caused by a dull scraper, but usually the fault lies in careless work.



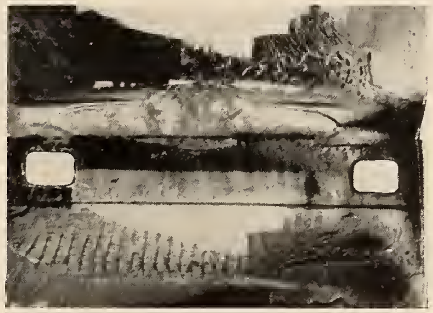
Here, a larger area of emulsion has been scraped off than is required. This can be caused by pushing the blade past the splicer guide or by using too much moisture in "wet" scraping.



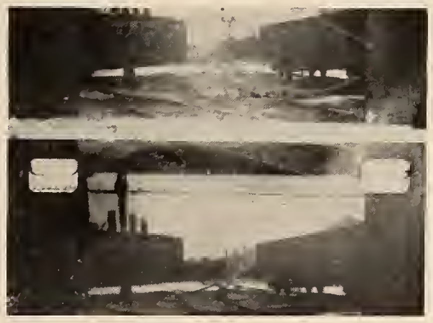
Too much pressure on the scraper may break the perforations, which will result in a weak splice that will tear in projection. If you break the perforations in scraping, start over again.



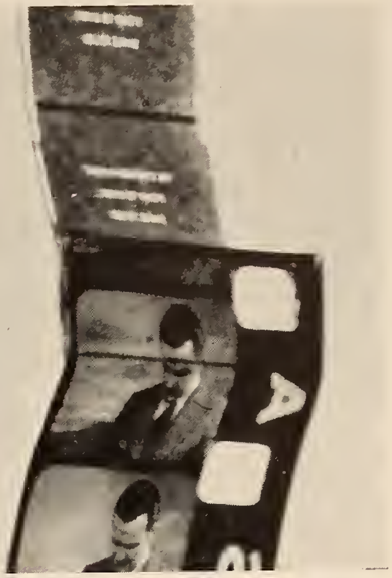
A light coating of cement is ideal, but the fluid must completely cover the area that has been scraped. Otherwise, the joint will not weld, and it is sure to part later, as shown here.



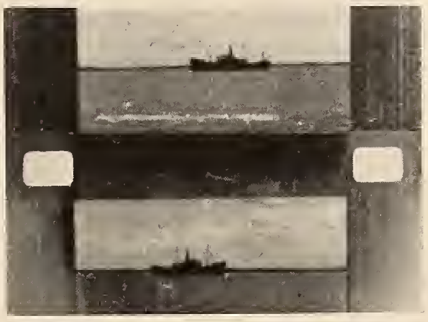
This is an enlargement of the finger print splice that is sometimes seen in amateur films. The use of too much cement prevented the splice from sticking, so thumbs were applied.



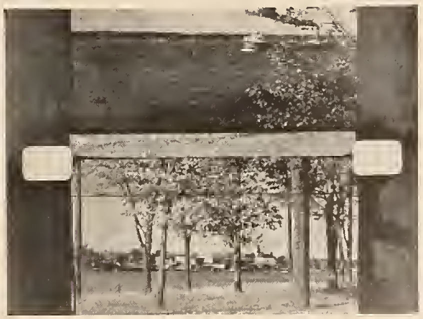
The perforations are out of line here, and either the splicer was out of order or the joint was taken from the clamps before it had set. If you remove a splice too soon, this may result.



An excess amount of cement is likely not only to produce a smear, but also to warp the film at the splice, which results in a hump that may cause the projector to lose its loop.



Sometimes, during editing, film clips get turned over so that shiny side is spliced to shiny side. This is an easy method of splicing, but it means that a scene will be reversed as in a mirror.



A good splice shows a tight joint, no excess cement, perfect alignment of perforations, no warping or finger marks, and it will go through the projector without a flaw in the screen image.

Allan H. Mogensen, ACL

Projecting pictures of work simplification at annual conference of Allan H. Mogensen, ACL

PRACTICAL FILMS

BENJAMIN F. FARBER, jr.

■ Reported to be the foremost genetic research station in this country, Mount Hope Farm, in Massachusetts, is the subject of a 3200 foot, 16mm. film produced by Werner C. Bruchlos, ACL, of New York, N. Y. This scientific record portrays a new method of breeding farm animals in order to increase the production and decrease the cost of food for mankind. It is designed as an educational document, revealing to the farmer the errors of old breeding theories and proving the benefits of the new genetic doctrine. Pictures of the tests made on mice illustrate the control which can be exerted on the laws of inheritance so as to produce any desired quality in offspring. The film follows the application of this knowledge to breeding cows which will produce more milk, hens which will lay more eggs, swine for more meat and sheep for more wool. Titles in the film trace the development of this research and enable the layman to understand its ramifications. Screenings have been held at farm colleges and before large groups of dairy farmers throughout the country. The American Association for the Advancement of Science will show it several times this month during its meeting in Richmond, Va.

■ Illustrating in detail the installation of the Larsen System of Waterproofing in masonry walls, a 400 foot, 16mm. film has been produced by R. W. Ehrenberg, ACL, for the Brisk Waterproofing Company, of New York, N. Y. Designed primarily for screenings before architects, owners and contractors connected with institutional construction, the film carefully follows the methods by which large buildings may be insured against leakage. Pictures of previous jobs are used to prove how successfully the system has worked. Nearly a hundred screenings have been made in recent months, and the film is now available for showings to architects in New England, New Jersey, Eastern Pennsylvania, Maryland and New York.

■ *Trek to Tanganyika* is the title of a 1600 foot color film produced by W. T. White, ACL, and T. H. White, ACL, both of Cleveland, Ohio. It is a record of a four months' *safari* in Africa, searching for animal specimens to return to the Cleveland Museum of Natural History. In addition to the 120 specimens bagged and brought back, the Whites returned with several thousand feet of film recording the nature of the country, the life of the natives and the action while hunting for wild life. The color reel is a condensation of the best footage obtained and represents a valuable educational document as well as an entertaining film.

The non theatrical movie as used for various purposes

■ An important contribution to the safety of young bicycle riders is the 400 foot, 16mm. film, entitled *Spinning Spokes*, produced by H. M. Kuckuk, ACL, of Milwaukee, Wisc. Designed as a story to arouse interest among young people, the plot tells of a high school student who learns the rules of safety the hard way, by painful personal experience. The Rufus King High School of Milwaukee cooperated with the producer in making this valuable record possible. It is now being distributed by sale or rent throughout the country.

■ The little known art of casting sculpture in wax is clearly presented in *The Lost Wax Process*, an 800 foot, 16mm. film. It is produced by Guy Nelli, ACL, of Los Angeles, Calif., who is one of the few craftsmen still engaged in that sort of casting. As he explains, the art and its secrets are handed down by generations and, as the film illustrates, it is an extremely meticulous process. The various steps of making molds, applying the wax plastering and casting are clearly unfolded as the film progresses. It is an intriguing document of a skilled craft.

■ To promote passenger service to the United States for the Cunard White Star Lines, W. A. Probst, ACL, has produced a 400 foot, 16mm. film in color, previewing the New York World's Fair 1939. It is planned for screening in England, where it has already been sent, and bears the title, *The World's Fair Invites You*. Included in the film are scenes of preparing the grounds and constructing the buildings.

■ *Forsake Me Not*, social service film centered about the Jacksonville, Ill., Home for the Aged, drew a premier attendance of 500 at its recent screening in Mexico, Mo. Filmed by J. Barbee Robertson, ACL, the 400 foot color production is a companion to one made of the Children's Home in St. Louis, Mo. Both are used by the National Benevolent Association as part of a promotional program to solicit support of charity homes.

■ In the business of furnishing beauty and color to landscapes and gardens, Robert H. Kraeger, ACL, of Jenkintown, Pa., has found films to be of great advantage in sales and promotion work. After designing and completing estates, Mr. Kraeger carefully pictures them in color, screening them thereafter before garden clubs and prospective clients. In addition, he has made a reel on tree surgery and power spraying, a technical subject not used for entertainment.

Cleveland Amateur Cinematographers shooting city film

AMATEUR CLUBS

What organized cine groups are doing everywhere

JAMES W. MOORE, ACL

Oakland elects New officers have been elected and installed by the Greater Oakland Motion Picture Club, in California, as follows: John Lee, president; Raymond O'Connell, ACL, vicepresident; Bert Pratt, ACL, treasurer; Philip Harris, secretary. A feature of the election meeting was the club's annual contest for members' films, judged in four classes: Beginner's 8mm.; Advanced 8mm.; Beginner's 16mm.; Advanced 16mm. First awards of $25.00 each were made to the best film in each class by a board of judges composed of George A. Young, editor of *Camera Craft;* Alfred Pye, San Francisco manager of the Eastman Kodak Stores; George Derfus, commercial photographer of the Bay region. The winning films, in the order of classes given above, were *Oakland Waterfront*, by Frank R. Smith; *Our Feathered Friends*, by Mr. O'Connell; *Hands Across the Day*, by Clyde Diddle, ACL; *National Parks of the Southwest*, by Virgil A. Muhler.

Rockville carries on Latest in a long line of excellent photoplays to be produced by the Rockville Cinema Club, at Rockville Centre, L. I., is *Men and Steel*, a 1600 foot, 16mm. monochrome melodrama of construction and intrigue. Harry S. Smith, ACL, club president, wrote, directed and photographed the new work. Featured among the well drilled cast are Tom Brennan, Mary Allen, Virginia Jones, John Madigan, Loren Fairbank, Peg Madigan, Dorothy Allen, John Shields and Kay Coote. The picture was more than a year in production.

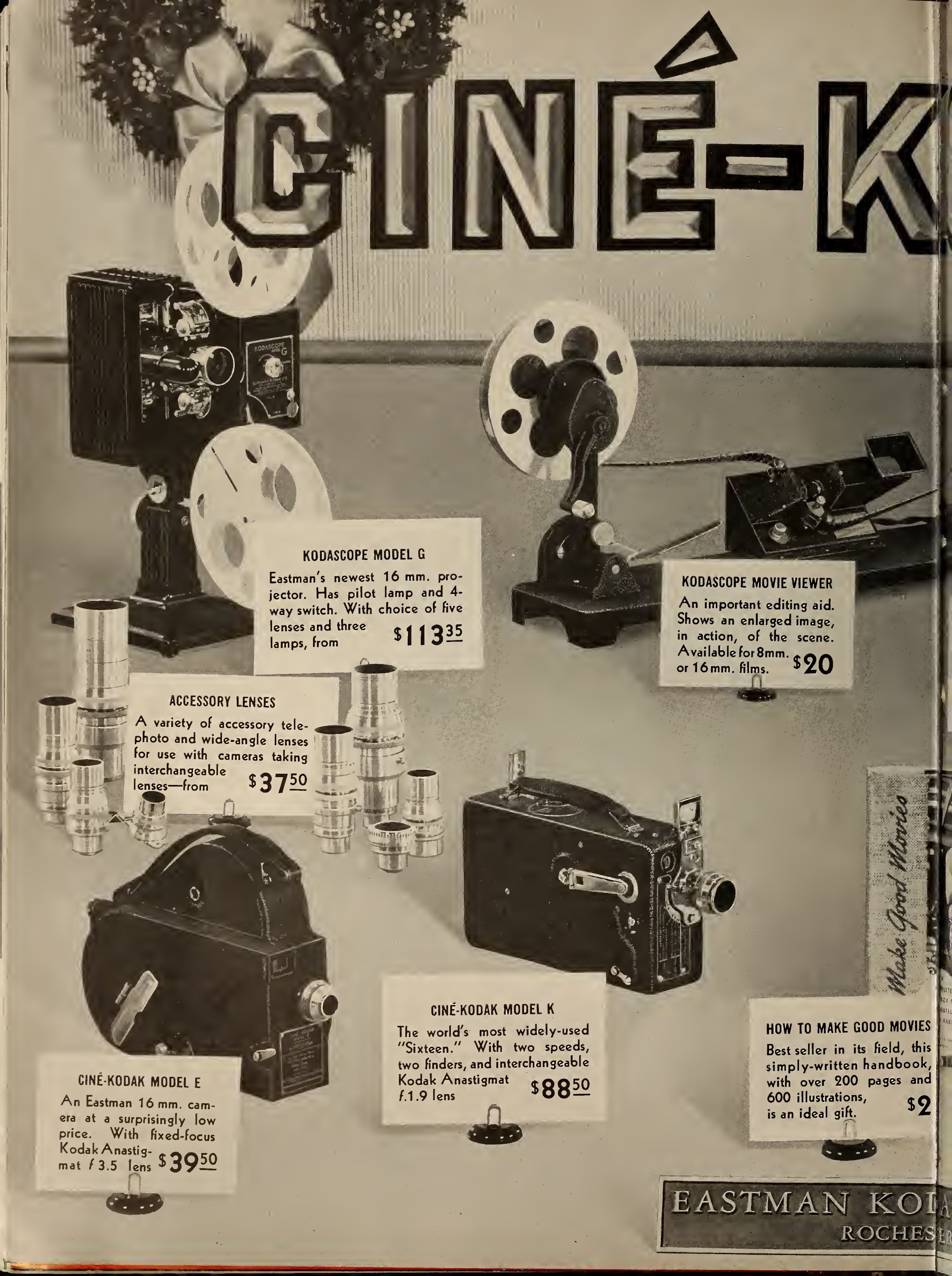
High school triumph Working against almost unheard of odds in lack of equipment and experience, the Cinema Club of Lowell Junior High School, at Long Beach, Calif., has produced a short film story which is amazing in its competence and in its indication of sense of motion picture values. Called *When the Cat's Away*, the picture tells a sprightly and amusing story of fun in the classroom as teacher is called momentarily away to the head office. All production details were handled by members of the club, ranging in age from eleven to fourteen years, with the following featured on the technical staff: story by Audrey Hagoort; photography by Harry Petro; direction by Sandy Solai; art direction by Virginia Conner. Helen R. Clifford, ACL, faculty adviser to the Cinema Club, served as consultant during the production and added a picture of her own, which traces the course of the club's work and is known crisply as *First Film*.

Columbus active After four months of temporary organization, the Columbus Movie Makers, in Ohio, have adopted a constitution and elected regular officers for the ensuing year, as follows: Scott Krauss, ACL, president; Charles W. Vance, ACL, vicepresident; Arthur Robinson, secretary. An early meeting featured an informal film contest, with first award in 16mm. going to Marguerite Kyle, ACL, for *Painted Desert and Grand Canyon*, and first award in 8mm. to Mr. Robinson for *Air Show*. Other programs were a screening of *March of the Movies*, a historical study from the Ohio Department of Education; an address on photography, by Professor Francis Davis, of Ohio State University. With more than thirty five charter members, the club is meeting on second and fourth Wednesdays, at 8:00 P. M., in the city's Virginia Hotel.

Miami competes Members of the Movie Group of the Miami Camera Club, in Florida, will compete in an informal contest, recently announced by secretary J. Mendelson, ACL. The simple regulations limit maximum footage to a camera spool of 8 or 16mm. film, in black and white only, and provide for judging on the basis of photography, continuity and composition. Movie group programs have included the presentation of *The Kodachrome Process*, an illustrated lecture provided by the Eastman Kodak Company, and of *Nite Life*, from

[Continued on page 633]

Shots from "Quantum Meruit," a film by St. Louis cine club



KODASCOPE MODEL G

Eastman's newest 16 mm. projector. Has pilot lamp and 4-way switch. With choice of five lenses and three lamps, from $113.35

KODASCOPE MOVIE VIEWER

An important editing aid. Shows an enlarged image, in action, of the scene. Available for 8mm. or 16mm. films. $20

ACCESSORY LENSES

A variety of accessory telephoto and wide-angle lenses for use with cameras taking interchangeable lenses—from $37.50

CINÉ-KODAK MODEL K

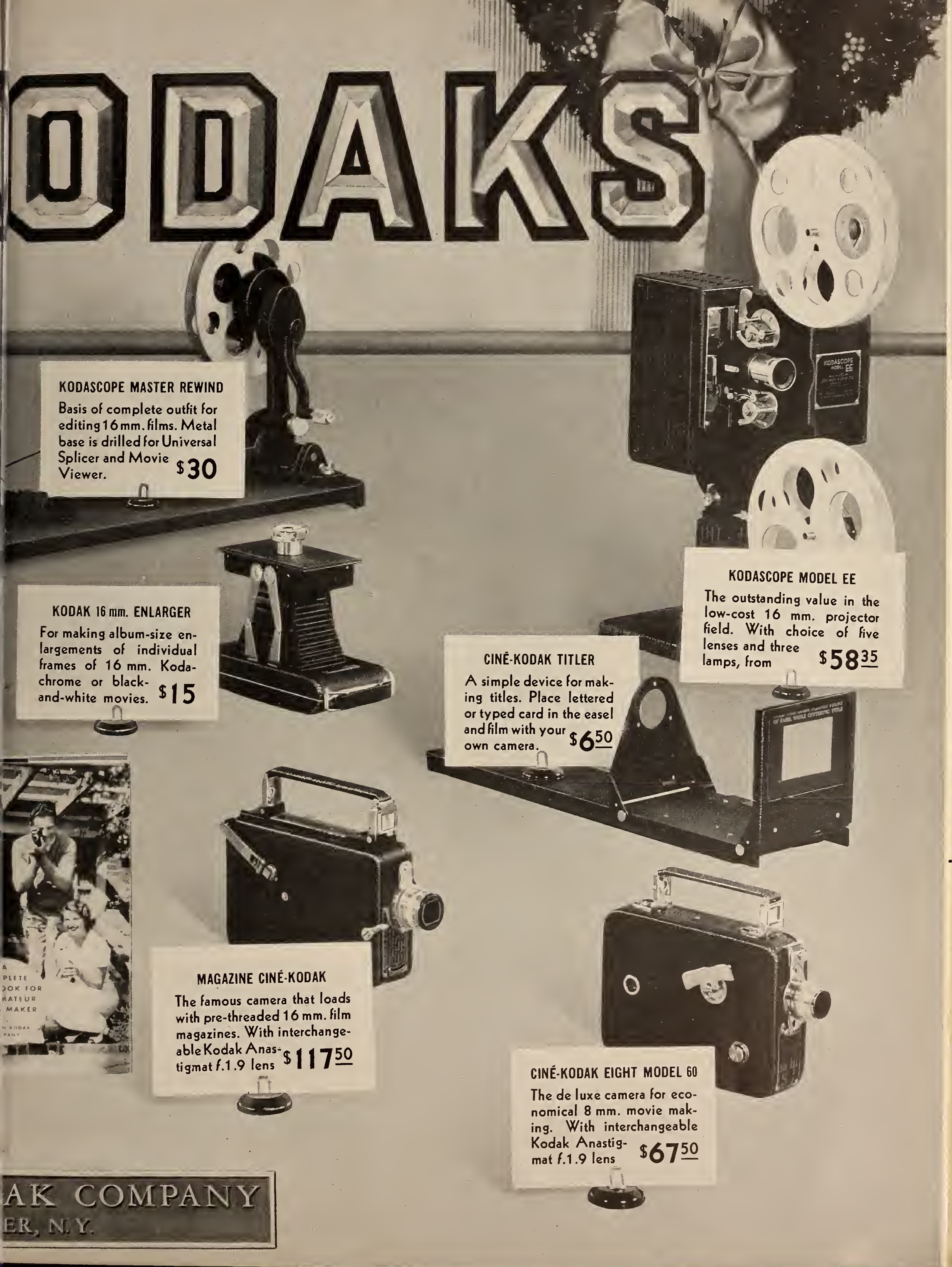
The world's most widely-used "Sixteen." With two speeds, two finders, and interchangeable Kodak Anastigmat f.1.9 lens $88.50

HOW TO MAKE GOOD MOVIES

Best seller in its field, this simply-written handbook, with over 200 pages and 600 illustrations, is an ideal gift. $2

CINÉ-KODAK MODEL E

An Eastman 16 mm. camera at a surprisingly low price. With fixed-focus Kodak Anastigmat f 3.5 lens $39.50



KODASCOPE MASTER REWIND

Basis of complete outfit for editing 16 mm. films. Metal base is drilled for Universal Splicer and Movie Viewer. $30

KODASCOPE MODEL EE

The outstanding value in the low-cost 16 mm. projector field. With choice of five lenses and three lamps, from $58.35

KODAK 16 mm. ENLARGER

For making album-size enlargements of individual frames of 16 mm. Kodachrome or black-and-white movies. $15

CINÉ-KODAK TITLER

A simple device for making titles. Place lettered or typed card in the easel and film with your own camera. $6.50

MAGAZINE CINÉ-KODAK

The famous camera that loads with pre-threaded 16 mm. film magazines. With interchangeable Kodak Anastigmat f.1.9 lens $117.50

CINÉ-KODAK EIGHT MODEL 60

The de luxe camera for economical 8 mm. movie making. With interchangeable Kodak Anastigmat f.1.9 lens $67.50

NEW TURNS FOR CHRISTMAS

Fresh angles for holiday films, and how they serve

FRANCES ROBINSON

COME the Yuletide season, and I am as full of the spirit of Christmas as the next. Fuller. For, in my chameleon like existence as wife, mother and movie maker, I must not only plan and partly prepare the holiday feast; buy, wrap and address scads of gifts; think up, design, color and dispatch a bushel of greeting cards, but also flutter about with my camera and see that the highlights of the occasion are fittingly preserved for posterity.

So, if I fail to ignite with the desired flame of enthusiasm when somebody suggests a "blow by blow" film record of the Christmas season, please make allowances.

Not soon shall I forget that twenty fifth when the entire Robinson clan "unched" up to the groaning banquet board—with the exception of myself. I lurked coyly behind the hall archway, with my camera, to await the appearance of our dusky Irma with the most mouth watering twelve pound bird you ever set tooth to. My good husband clutched the carving set expectantly. I switched on the movie lights. The kitchen door swung open. In minced the beaming Irma, only to trip in my maze of light cords and spread her length on the dining room floor, depositing the turkey smack into the lap of the head of the house.

Even that catastrophe would have been a mixed blessing from the biased viewpoint of an ardent cinematographer had not Irma also carried all of my lights down to the floor with her, thereby writing off any possibility of capturing an imperishable film record of the man Robinson's apoplectic reactions.

Yet, I should sooner miss a drumstick than to see a Christmas go by without a pretty thoroughgoing movie of it. I merely claim that there should be method in this madness of holiday filming. Heaven knows you cannot film every Christmas from soup to nuts, unless you want to get pretty blamed tired of seeing your holiday reels. You've got to have a different theme each year.

We shall lure him with molasses to lick an ornament

Here are some of the threads on which I've strung my Christmas movies:

The first year I teed off on the shop windows, downtown Santa Clauses, crowded delivery wagons, etc., etc. I filmed every activity that even savored of Christmas and kept right on going until we doled out the soda mints after dinner. It made a really complete holiday record. But I decided, then and there, that such thoroughness was really too much of a good thing.

The second year I was at a bit of a loss for a central theme until somebody suggested the hand idea. You know—hands filling out Christmas cards, untying packages and tying gifts to be hidden away on closet shelves, screwing the base of the tree to the pedestal, hanging the ornaments, stringing the lights, plugging in the switch, pinning the stockings to the mantel, opening Christmas cards, pressing the light switch for darkness at midnight, calling the children in the morning, opening gifts—and then, leaving the hand theme for the first time, the delighted faces of the recipients.

The third year, the going was really tough. Not only did an idea for greeting cards come rather slowly, but I couldn't for the life of me think of another slant for our movies. Then our youngest's insistence upon a new sled decided me to build the whole reel around him—to film his viewpoint of Christmas activities as if he made a movie of us. His first inkling of the impending event was when he received a business like bawling out from his father for leaving his toys scattered throughout the length and breadth of the house. Pointing to holiday advertisements in the papers, his usually tolerant parent delivered a warning to our young hopeful in unmistakable pantomime—the youngster being shown *in toto* only in this scene for the first part of the reel. From that point on, it seemed as if the eyes of one of his parents were always upon him—peering from behind papers, over sewing, through doorways. He carefully stowed away his toys each night, brought me pillows for my back, toted his father's slippers to him and caddied ash trays upon the slightest provocation. Yet things seemed pretty black. From his observations, it seemed rather obvious that this particular Christmas was going to be a bust. Finally came Christmas Eve, and the young man—as seen from over his shoulder—painstakingly printed a note to Santa, in which he admitted his unworthiness but pleaded for leniency. At this point, some of our audiences have been known to direct reproachful looks upon us. Stowed away into bed, he (the camera) gazed hopefully at our unrelenting countenances. Then came a series of shots of feet—our feet—creeping up and down stairs and across floors, and of hands opening doors. A closeup of the child's hand showed it to unclinch finally as he fell off to sleep.

Came the morning.

The tree was heaped about with gifts. But nowhere was there a sled. Three stockings hung by the mantel. But the one bearing his name was disclosed to be filled with nothing but lumps of coal. Then, for the first time in quite a while, the young man was filmed completely as he tossed about in his bed. A hand gently shook him out of his dream into wakefulness. He disconsolately climbed into his bathrobe and slippers, came timidly down the stairs. And there, right up front, was the most wonderful sled he had ever seen. We didn't have to coach him to register the right expression.

That reel did all right, too.

Last year, we hung the holiday

[Continued on page 631]

CHOOSING A SCREEN

A discussion of various sizes, kinds and surfaces

JACKSON M. HACKETT

"OF COURSE you will need a screen," said my dealer at the conclusion (I hoped) of my buying spree.

"Yes," I countered, "I suppose I must get one, but I am absolutely stumped as to what I want. I've seen so many sizes and types of screens that I am all at sea about them. If you can show me what I ought to have, I shall certainly take one along."

We walked over to a display where screens of several varieties were set up for inspection. I had learned to rely on this chap, for, while I knew nothing of cameras and equipment, I thought that he had given me some sound advice without trying to oversell me.

"In order to answer your question, I shall have to ask a few," he went on, "and I think, in that way, we shall find something which just fills the bill. First of all, tell me where you plan to show your movies—in your living room only, or also sometimes in clubs or in the church?"

I looked at him blankly. "In the living room, of course. I hadn't thought of showing my films at a club."

"Quite a few movie makers do show their films in clubs occasionally," he replied, "and that affects the size of the screen that they buy."

"I'm sure that I won't," I answered. "Ninety eight percent of my movie shows will be held right in my own living room."

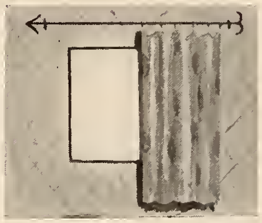
"That narrows matters down somewhat," my dealer stated. "The next thing is to get some idea of where you will want to place the screen. Would you like to have it hung on the wall behind a tapestry, which can be drawn aside with a cord, or would you prefer a screen that you can roll up and put away?"

"I don't think that the fixed kind would be so good," was my answer. "I had in mind the sort of screen that I could stand on a table at one end of the room, and then, if I wanted to show some movies at a friend's apartment, I could carry the screen along. I'm sure that I could always find a table to put it on."

"Fine—that eliminates the hidden screen, attached to the wall, and the tripod type," he said. "The latter is very useful if you do not happen to have a convenient table on which to place things. Incidentally, it is particularly convenient if you ever project in club rooms or halls. One of my customers just bought one because, once in a while, he shows football movies at his university club.

"But I think I see just what you need now," and he reached for a neat looking, long dark case. "Here is the roller screen which is contained in a box."

With that, he opened the outfit and, simply by lifting a wooden crosspiece, he drew out the screen which stood erect by itself. He showed me other makes which had a ring that one pulled to unroll the screen. To close it, one simply pulled the ring again, and the screen rolled back into the box just like a roller shade.



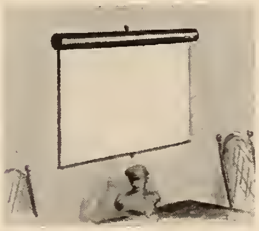
The box type of screen seemed to be the answer to my problem, and, as far as I was concerned, he could have wrapped it up. My dealer was not of that opinion, strangely enough, and began relentlessly to ply me with questions again.

"What is the shape of your living room?"

Curious fellows, these cine salesmen! However, I told him that my living room was somewhat longer than it was wide and that I thought I could place the screen at one end and the projector at the other.

"In that case," he went on. "I think this glass beaded type will do the job. This surface may not look like a mass of tiny glass beads, but it really is. They seem like fine white sand, don't they? Actually, they are tiny crystal spheres which are sprayed on with a special adhesive by means of an air gun. They really stay on, too, even though some of the early screens did not do so well in this respect. Now they have been perfected, and you need not worry about the beads coming off."

The difference in screen surfaces was something new to me, and I began to ask what other kinds there were and why this particular one was best for me.

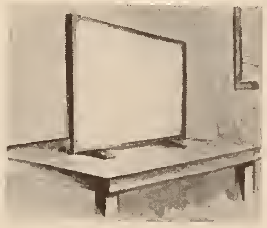


"There are three types of amateur movie screens in general use today," said my salesman. "Flat white, glass beaded and silver or aluminum. The first is just what the name implies, a non glossy white surface, which looks like a clean white window shade. In fact, the screen fabrics for this type are somewhat similar to shade fabrics, although they are considerably heavier so that they will withstand wear and will retain a flat surface that does not wrinkle. The beaded type, I have already described. Silver or aluminum surfaces are made by spraying a special metallic paint on a fabric base. The screen is flexible and will roll without cracking."

"That's interesting, but tell me what each type is used for." I was fast getting into the game now and thought that if this fellow wanted to talk so badly I would find out a few things.

"That is not hard to explain," the bright young man went on. "Do you have a lamp in your living room that gives indirect lighting by throwing the light on the ceiling? If so, you know that, while the lamp directs a rather concentrated beam upward, the resultant light that is reflected from the ceiling is quite soft and diffused. The flat white screen is like your ceiling. When a pic-

[Continued on page 625]



NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

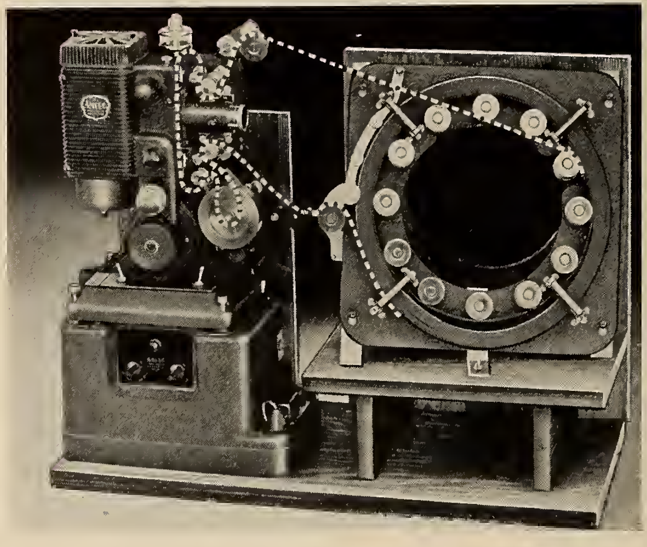
RUSSELL C. HOLSLAG, ACL

Filmo Turret 8 An 8mm. camera with three lens turret head and advanced design is now announced by the Bell & Howell Company, 1843 Larchmont Avenue, Chicago. The new camera, called the Filmo Turret 8, has a unique feature in that each lens on the turret is provided with its own, individual, optical view finder mounted in the turret head. When any lens is shifted to taking position, its matching finder is always in line with the finder eyepiece. This special finder is fully enclosed and is of the same type as is used in the 16mm. Filmo 141. The finder provides a brilliant, sharply defined image for each lens, and no masking for telephoto objectives is necessary. For spectacle wearers, there is provided a special, "Spectip" removable rubber masking cup which eliminates extraneous light. A critical focuser is also incorporated which provides a magnified image of the entire field. Any of the three lenses may be turned into place quickly, either for shooting or focusing. The new camera is neatly finished in the familiar envelope design and is handy to carry and to operate. It has four operating speeds, eight, sixteen, thirty two or sixty four frames a second.

Da-Lite Electrol For auditorium and other projections, where a larger size screen is desired, there is now offered an automatically controlled, hanging screen which is very convenient in operation. The screen is contained within a cabinet mount, which may be suspended from wall or ceiling. Within the case is a motor with associated mechanism which will lower the screen into its projecting position, or roll it up again when not in use. This operation is entirely automatic and provides positive stops for each final position of the screen. Control is effected by a switch which may be placed beside the projector or at any remote point desired. A specially designed roller prevents sag and insures an even screen surface. Sizes from eight to twenty feet wide are available, either in bead or seamless matte white projection surface. Called the Electrol, the screen is offered by Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago.

Filter behind Many photographic writers aver that the optimum position for a photographic filter is as close to the actual film plane as possible. This condition is closely approached, for certain popular models of Filmo and Eyemo cameras, by means of the new Rear Filter Holder, an adaptation worked out by National Cine Labs, 20 West 22nd Street, New York. In this adaptation, a small slot is made in the stationary portion of the circular turret mount, which allows the insertion of a thin, flat filter carrier at the rear of the lens. This filter holder will take a small, rectangular gelatine filter, which may be cut from a larger sheet. The advantages of such an arrangement are that a single filter will serve all lenses which may be used and that the filter surface is always protected. Further details may be had from the firm.

Rogers to Ampro To serve the Ampro Corporation, a new divisional sales manager has been appointed, with headquarters at the New York office of the firm, 56 West 45th Street, New York City. The position will be occupied by F. B. Rogers, who has had long experience in many phases of the substandard field. Assisting Mr. Rogers is his son, F. B. Rogers, jr. The metropolitan New York district will be administered by Harry S. Millar, whose knowledge of the territory will insure thorough service on Ampro products.



Ampro continuous projector handles 16mm. sound film

Equipment for rent The first itemized list of cameras and projection apparatus, obtainable at specified rental rates, that has come to our attention, recently was issued by Willoughbys, 110 West 32nd Street, New York. The new folder, called the *Cine Equipment Rental Schedule*, lists such items as 16mm. and 8mm. cameras, slide and 35mm. still projectors, 8mm. projectors, sound and silent 16mm. machines, operators and cameramen. A copy of the new schedule may be had by writing to Willoughbys.

Mico A new, imported panorama and tilting tripod top, said to be equally effective for movie or still cameras, is offered by the Mimosa American Corporation, 485 Fifth Avenue, New York. Retailing at a low price, this new device, called the Mico, provides a tilt top which will allow the camera to point vertically downward and will give a 360 degree panorama movement. Both movements may be locked in position.

Besbee gifts The Besbee Products Corporation, of Trenton, N. J., announces that, during this season, all Besbee products will be packed in special gift wrappers. This includes all of the Besbee titling products and equipment, items especially suited for gift purposes.

Castle provides history One of the recent outstanding events in the substandard field has been the announcement by Castle Films, 30 Rockefeller Plaza, New York, that this concern has made available to 16mm. and 8mm. movie projectionists some of the greatest newsreel scoops which have appeared on the theatrical screen during the year 1938. In addition to the fact that these shots, assembled into one reel, are topnotchers from the cameraman's point of view, each one portrays the highlights of a significant headline event which has had a bearing on the world's history during the past year. Foremost among the subjects so treated is the cinematic coverage of the late war crisis in Europe, in which the three key figures, Chamberlain, Hitler and Mussolini, are shown in action, related to the stirring events in Europe which their decision affected. In news value, a close second to this momentous meeting is the startling series of the September hurricane that ravaged the northeastern seaboard of the United States. The undeclared war in the Far East also occupies an important place in the vivid portrayal of world news, and it is said that, in many instances, news cameramen risked their lives in securing some of these shots of action on the field of battle, as well as the attendant destruction. Other historic highlights shown in this film include the flight of Hughes around the world and of Corrigan to Ireland, the visit of England's King and Queen to Paris, the Eucharistic Congress in New Orleans.

This new film deserves particular attention, not only because it is the first of its kind to appear in the substandard field, but because its assembly involved an unusual expense in acquiring the rights to reduce the ace shots of theatrical newsreels to substandard size.

The editing was handled with the view to making this unusual film an action document of the year 1938 for reference during all future years. It is a segment of history with permanent value in the home and school.

For those owning sound projectors, a 16mm. sound version has been prepared which contains spot recorded sound effects as well as interesting commentary. Thus, this film, in its sound or silent versions, will continue to serve as a living reminder of the historical events which stirred the mind of the world during this eventful year. Eugene W. Castle, president of the organization, has stated that he intends to make a similar subject available at this time each year, so that home movie projectionists, educators and historians of the future may preserve these events in film, for their own private libraries.

For this season, also, Castle has released an entertaining Christmas cartoon, as well as a number of topical subjects. The complete list of the Castle films at present available may be had from dealers or direct from the company.

Photographs from Wide World Photo

Disaster
Conquest
Pageantry
Welcome
Peace

Exciting events in Castle Film's "News Parade of the Year"

New Berndt - Maurer camera

The name Sound-Pro camera has been given to a new model of the professional 16mm. sound on film movie camera for which this firm is noted. The new equipment is said to be the result of two and one half years' intensive study to produce a sound camera suited to the most modern production needs. Designed primarily for single system sound recording, these cameras are motor driven and are of solid, accurate construction, more nearly resembling 35mm. studio models than the usual 16mm. hand outfits. The new model has a galvanometer and optical system which produce the "bilateral" or symmetrical type of variable area sound track, used in most 35mm. sound films. The film motion is said to be exceptionally steady, making the camera suitable for recording music as well as speech.

From the picture taking standpoint, the chief features of the camera are its system of focusing on ground glass under an eight times compound microscope, which operates without the need of moving the lens from its taking position, and a prism type view finder with parallax adjustment, which forms an integral part of the camera door. The finder shows a large, bright, upright image on the ground glass screen which may be viewed from any position behind the camera. Other fea-

[Continued on page 639]

Editing up in Maine

HARRIE B. COE, ACL

IN MY work as manager of the State of Maine Publicity Bureau, we use many hundreds of feet of 16mm. film yearly. Since I am the movie maker in the crowd, it has fallen to my lot to shoot much of this—and to edit all of it. Frankly, I enjoy both jobs. But I find that effective and orderly editing requires just as much care as good filming.

The films that I make, as a component part of my work of bringing tourist travel to our State, may have a little different order from that of the usual amateur exposures. For example, not long ago, I completed a 400 foot film illustrating some of the joys of summer along the Maine coast. Half of this reel shows tuna fishing in our deep coastal waters, picturing especially the two features of the sport—trolling with rod, reel and feather lures and the use of a harpoon and darts.

The other half of the film shows the ingredients that go into one of Maine's famous clam bakes. It opens as the lobster pots or traps are hauled, cuts to closeups of the gleaming shellfish, showing the beauty of their natural sea colors of green, blue and pink, and continues to the brilliant reds as they come out of the boiling pot. Clam digging is pictured, the opening of the bake and, finally, the joy of serving and eating.

Another 400 foot film combines interesting sequences of hunting dogs on field trial, showing them on the point and draw, intercut with closeups of the brilliantly garbed pheasants. This is followed by scenes of winter sports activities, where the colors of red, blue, green and white costumes enhance the thrills of ski jumping and tobogganing, the graceful movements of skating and snowshoeing and the general liveliness of snow trains, sleighs, hayracks and other conveyances against the winter landscape. Showing fall and winter sports, these two subjects follow very nicely those other films we have of spring fishing and summer vacation activities.

Here is how I go about the job of editing. First, I project the 100 foot rolls as they are received from the manufacturer after processing. As each shot comes along, I note, on a memorandum pad, what the subject is and add any necessary comments regarding blurs, flashes and other flaws. If it is a poor shot, out of focus, improperly lighted, over or underexposed, I write "N.G.". After this preview is completed, I number each shot, shown on my memorandum pad, from one onward, as needed.

With the general continuity in mind, I begin, on paper, to work out my editing. This is done by rearranging the original numerical references, until they are in the desired order. They may now read 2, 5, 3, 4, 1, 6, 7, etc., through the list of scenes. With the shots in order, although still on paper, I now write the main title and subtitles. These, since I have only a limited amount of time given to do this work, I have made professionally. Also, since my films are shown largely to groups of people (such as service clubs, State of Maine clubs and like organizations in other States), I find it desirable to have the title work as neat as possible.

"—And that's cousin Ida decorating the tree."

For Christmas

DALLMEYER LENSES

. . . like old friends they'll serve you well!

Old friends are best friends, whether they be men or women—or Dallmeyer Lenses. Back in 1860, in London, the first Dallmeyer Lens was created. Since then, hundreds of thousands of these fine lenses have been sold all over the world. The name Dallmeyer stands for precision in its truest sense . . . quality and performance of the most exacting order. This Christmas, give Dallmeyer Lenses—like old friends, they'll serve you and your friends well.

Dallmeyer, 15mm. f/1.5 Lens; for 8mm. and 16mm. Bell & Howell.

Dallmeyer 1½", f/4 Lens; for 8mm. Keystone, Bell & Howell and Bolex.

Dallmeyer 2", f/1.9 Lens; for Magazine Cine-Kodak

Other Dallmeyer Lenses

8 MM Lenses

13 MM f/1.9 for Filmo	$75.00
13 MM f/1.9 for Keystone	67.50
15 MM f/1.5 for Filmo	87.50
1½" f/4 Popular Telephoto for Filmo	40.00
1½" f/4 Popular Telephoto for Keystone	32.50

16 MM Motion Picture Lenses

15 MM f/1.5 wide angle lens in C mount	$80.00
2" f/1.9 Cine Anastigmat for Eastman adapter	93.50
3" f/3.5 Cine Anastigmat for Eastman adapter	83.50
4" f/4.5 Cine Anastigmat for Eastman adapter	65.00
4" f/4.5 Cine Anastigmat for Victor	65.00

HENRY HERBERT
483 Fifth Avenue New York

Thus far, the procedure is probably identical with that of the majority of League members. From my readings of MOVIE MAKERS, I note that the general practice seems to be to use pill boxes or egg box spaces for holding individual shots, which are now cut and segregated. Here, possibly, my procedure differs slightly. I have a room in our headquarters building where I do my film editing, and, along one side wall, at a height of about five feet above the floor, I have attached a strip of soft pine, two inches wide and a half inch thick. Along the top of this is a series of numbers, such as I have used on my memorandum pads, and beneath each number is a thin wire nail, long enough to permit hanging on it, through a sprocket hole, a single strip of film. Thus, as I now cut up each new roll of film, I may pin each individual shot and the proper titles, placing them below the indicated numbers. By using my continuity sheet as a guide, I can then easily pick out the titles and shots, splice them together in their new order and run them on the takeup reel of my editor.

When the work is completed, I run the finished product through the projector and make notes of further refinements that may be made. In fact, my films are never completed, as, each season, I find new scenes superior to some past "takes," or fresh material to add more human interest and beauty.

The Ten Best and the Maxim Memorial Award

[Continued from page 597]

scribes it as a picture poem, we find what is generally admitted to be the masterpiece of that superb artist of the cinema, the late Ripley W. Bugbee, whose work so delighted his fellow members of the Amateur Cinema League and whose untimely death took from amateur cinematography one of its finest workers. This film is the realization of what MOVIE MAKERS has often counseled—setting film to music, instead of the course usually followed in theatrical pictures of setting music to film. The footage is planned to gear in with the musical setting of Joyce Kilmer's popular verse, but, since that setting is brief, other music, excellently chosen, is added to the scoring. The music of the poem is played once orchestrally, then other selections are offered, and the presentation concludes with a baritone voice singing the musical setting through completely. In this last part of the film, there is admirable synchronism, the scenes illustrating the words very accurately. Within the framework of this mechanism, Mr. Bugbee placed some of the loveliest 16mm. Kodachrome footage that has ever been accomplished. The motion is all that of nature, no persons appearing, but that motion has tempo and rhythm, as well as amazing beauty. There are trees in all kinds of movement, and to them are added scenes of clouds, moving water, grasses, flowers and birds. Without the record accompaniment, one would find, in *Trees*, Kodachrome footage of the highest order; with the musical addition, there is something that, within its limited scope, has never been bettered.

Vida Pacoima, a two reel study of Mexican life in the southern California village of Pacoima, by Randolph B. Clardy, represents a near miracle in portraying a mood in motion pictures. Whether one likes (i.e., is entertained by) the film or not, there is no gainsaying the amazing emotional effect of its intelligent and beautiful cinematography. Here, in easy going and seemingly unstudied sequence, is the utter aimlessness of the slatternly village and its defeated people. Chickens and children, billy goats and black gowned old women, these are the life of Pacoima. Mr. Clardy has caught them all—either dreaming or drowsy in the sunshine—and presents them with a telling reiteration against the background of their broken homes and through the slats of their sagging fences. A sensuous delight, the photography is as nearly perfect as circumstances would permit, outstripped only by an unerring and often ineffable sense of motion picture continuity. In *Vida Pacoima*, Mr. Clardy is an artist to his finger tips and a movie maker down to the ground.

The praises of California's beautiful scenery, so often sung, rarely have been intoned as convincingly as in *West Coast*, by W. W. Champion. The high standard in the selection of scenes, to be noted first in the choice of shots around lovely Monterey Bay, in itself would make this picture exceptional. Added to that quality are artistic compositions and sequencing remarkable for its unstilted continuity. As the picture's subject shifts from the harbor to the town of Monterey and then down the coast to Carmel, the historical features of this section of California are brought out clearly, while the pleasures of country club and bathing beach add human interest. Smoothly and swiftly, by means of expertly executed transitional devices and fades, the story of life unfolds against a background that is colorful and charming.

Produced for the Besbee Products Corporation, by Charles J. Carbonaro, *Entitled to Success* is something new in the amateur movie industry. It represents the use of movies to advertise a movie product; in this case it is the Besbee Universal Title Maker. In this film, Mr. Carbonaro maintains his usual high standard of photographic excellence, and he has introduced a number of ingenious technical tricks. The story is a delightfully and naturally handled tale of a new movie maker who acquires

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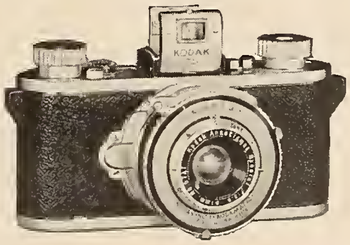

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a titler and sets out to investigate its possibilities with the aid of his wife and a friend who is also an amateur filmer. The fresh, contagious enthusiasm of the real movie fan is effectively portrayed by the well directed cast, and anybody who has had the experience of buying a new cine accessory will not fail to chuckle sympathetically with the hero's intense delight as the story unfolds. The picture is beautifully planned and expertly edited and, best of all, it has the little touches that grow only from sincerity of purpose and understanding of the art of the cinema.

Well known for its attainments in the commercial film field, the T. W. Willard Motion Picture Company sets a new high in its publicity productions with *Follow the Plow*. To technical excellence they have added sound sequencing; into a record of vocational education, they have instilled beauty and human interest. The subject matter concerns the training given to selected city boys in the fundamentals of farming at the Bowdoin Farm, operated by the Children's Aid Society of New York City. Tracing the course of these boys from the sidewalks and streets to the fields, at New Hamburg, N. Y., the location of the farm, the film expands with the glorious color of the autumn country and becomes a living essay of the pleasures of farm life. Constantly changing angles and intelligent titling lend pace to the production. Despite the limited interest in the specific subject of plows and cows, the appeal is made universal through magnificent color scenes and competent treatment.

A milestone in the pedagogy of personal movie making, *How to Use Your Camera*, produced by the Harmon Foundation and photographed by Kenneth F. Space of that organization's staff, is a simple and straightforward exposition of the fundamentals of camera operation. This picture, reel one in a forthcoming series of releases to be entitled *You Can Make Good Movies*, is marked by attractive and technically superior photography. The remarkable restraint exercised in planning and directing the picture is its outstanding virtue because, although the principles of camera manipulation covered are elementary and brief, they are crystal clear. It would have been easy to have covered too much ground in a one reel film of a technical procedure, and, in restricting the scope of the picture, the producer showed astonishing understanding of both the movie medium and of the technique of teaching movie making. The photography is beautiful, the sequencing and editing exquisite gems, in themselves examples of good technique, and the titling is excellent. Movie makers will be impatient to see the companion reels in the series, and the Harmon Foundation deserves acclaim for its pioneering work.

The following films were awarded Honorable Mention.

Dr. Numa P. Dunne has accomplished in *Colorful Yosemite* what hundreds of other amateur movie makers have failed to accomplish—the production of a simple, well planned and charming scenic of Yosemite National Park. Here was a subject selected by scores of itinerant cameramen before him, yet "muffed" almost invariably through lack of care. Dr. Dunne found no scenic advantages in the great park not offered to others, but he obviously brought to the setting something more than the usual confused and slightly awestruck interest. Tripod steady camera work, well rounded sequences, pleasing compositions and imaginative title wordings all contribute to make up a satisfying whole.

First Film and *When the Cat's Away*, a double header entry, which takes honors jointly because of the strong relationship between the two, is the production of the Cinema Club of Lowell Junior High School, at Long Beach, Calif., and of the club's faculty adviser, Helen Rees Clifford. *First Film*, largely the work of Miss Clifford, summarizes the Junior High School group's experiences in producing *When the Cat's Away*, which is entirely the achievement of the youngsters. Together, the two films present a clear and concise picture of the initial production of a film by a junior high school movie club, from scenario writing and movie planning to the completed opus, ready for its première. So, in these two reels, one sees how the job of teaching movie making technique to youngsters, of ages from eleven to fourteen, can be handled efficiently and happily, and one learns how clear and coherent a little picture can be produced as a starter. Few high school photoplay clubs have begun so well and with so little lost motion. Very few high school first films are as clear and competent as *When the Cat's Away*.

The Glory Road is a film story of flying fists and hard punching youngsters battling their way to the top of the amateur boxing world. It records, with amazing completeness and verity, the actual ring contests of the 1938 Golden Gloves championship fights. Taking up the story at the bottom of the ladder, Dr. Clifford Decker pictures the long grind of training, the whirl of preliminary elimination fights, the trip of a local picked team to New York for the semi finals and the eventual rise of a Binghamton boy to the Eastern championship after a victory in Madison Square Garden. A sizable accomplishment, this film is more than a mere record. The producer has added imagination and has built up a significant continuity with stirring crises. Although the vast bulk of material, necessary to make the document complete, rather overbalances the film and detracts from its pure motion picture value. *The Glory Road* is an extraordinary picture.

Opening with a superb trick title in Kodachrome, *Guatemalan Rainbow*, by the late Ripley W. Bugbee and Robert W. Crowther, carries the audience on an ocean voyage from New York City to the mountain villages of Guatemala. where Mayan mysteries are still celebrated and where the world is a riot of indescribable color. No sequences of the leisure and pleasure of shipboard life have excelled those in this picture. Dexterously, the ritual of afternoon tea was captured with the same finish as if the scenes had been directed in a studio. Active sports and lazy afternoons are recalled in the picture with idyllic beauty. After several minutes of rather less interesting and distinguished footage, the production reaches another high in the presentation of the descendents of the Mayans, whose markets, customs and religious observances are dramatically and expertly chronicled. The whole is accompanied by a satisfactory musical setting.

Frances Christeson, experienced cinematographer and artist of cine devices, gives us in *Log of the Timber Rush* the movie diary of a holiday voyage. That the freighter, in which she had booked passage, stripped its gears and was stalled somewhere in the Pacific Ocean. well off the coast of Mexico, upset her film plan but did not stop her. It became part of an amazing personal and movie making experience. But before the misfortune at sea and the long delay of weeks, waiting for help and repairs. Miss Christeson had filmed the loading of the *Timber Rush* with affectionate attention to detail and the use of fascinating cine symbols. She also had captured sequences of gorgeous quality, framed through ship's gear and depicting the beautiful, lazy clouds of the tropics and the life aboard the vessel. When the gears were stripped and the long period of inaction came, the camerawoman had, as she puts it. "the job of filming nothing happening." She does that as well as possible, and the result is a delightful sea picture marred only by the doldrums of fate.

Charles O. Barr, jr., in *Long Remember*, has done an extremely difficult thing admirably. This is a Kodachrome record of the recent last meeting of Union and Confederate veterans of the American Civil War on the battlefield of Gettysburg, in Pennsylvania. Because the persons of chief interest, the veterans themselves, were unable to contribute motion to any real extent, Mr. Barr's problem was to avoid using movie footage for still photographs, and yet not to offer an incomplete record of the interesting and historically important gathering. Aided by title wordings that were both dignified and exciting, the maker of this film managed to give to it a sweep of action that. without them,

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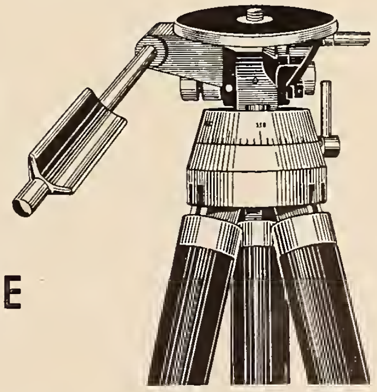

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would have bogged down badly. There was motion, of course, in the parades, but these, of themselves, would have been trite fare, had they not been related to the battlefield by shots of watching veterans and by a whole series of admirable angled shots of the statues and markers on Gettysburg field. It is noteworthy that what might have been the dull portions of the record—the construction, housing and victualing arrangements—were given very intelligent, brief handling.

Charles A. Ferrie, jr., an urban movie maker, has gone back to the land for the beauty and charm of *Mother Earth.* Here, in carefully filtered and unfailingly well composed shots, he has caught the moist freshness of newly turned soil, the delicate loveliness of waving grain, the quiet dignity of men going about the homely tasks of the farm. His method of subject matter treatment has been to study these things from the outside, as a sensitive spectator, rather than to involve them (and the spectator) in a story told against such backgrounds. Mr. Ferrie's photography is consistently good and often striking, while his sequencing adds much of interest and inspiration to an essentially pastoral subject.

The eagerness of a movie maker to use a new cine camera is the clever introduction and *leitmotiv* of *Movie Bugs,* an exceedingly well photographed picture by Dr. Frederick W. Brock. The picture tells how the movie maker protagonist gets in touch with a science teacher and how the two of them construct a support for the camera for use with it in filming through a microscope. The succeeding shots of hydrae and paramecia and other microscopic organisms are beautifully filmed, and the picture infers the obvious conclusion that any university zoology department should be equipped to make such studies. Clean cut interior lighting and a well knit story distinguish this fine filming job.

New England Holiday is the kind of travel film any movie maker should be proud to produce. Replete with human interest and a warm feeling of good fun, this two reel record is distinguished by a wealth of splendid compositions and natural camera treatment. Albert F. Watts has lavished on such typically New England subjects as Gloucester harbor, the fishing fleet or a clam bake the sensitive feeling of an artist for line and mass and the alert understanding of cinematics of a genuine movie maker. Smoothly integrated sequences have been edited with unerring suavity and liveliness, comprising a whole which is both vital and lovely to look at. The production is fundamentally weakened only by a selection of title wordings considerably less spirited and effective than the films which they accompany.

To present, on 8mm. Kodachrome, where the problem of definition in distant shots is made more difficult by the greater screen enlargement in projection, a serious and satisfying architectural study of a structure that extends not a few hundred feet into the air, but thousands of feet horizontally, is a task that calls for skill in movie making. Raymond O'Connell, in *San Francisco—Oakland Bay Bridge,* has exhibited that skill and has to his credit, in this film, a definite accomplishment. The study is rendered comprehensible to the audience, at the very outset, by the use of a model of the bridge, which is introduced in the course of the picture, with excellent effect. In several instances, one passes from a shot of the model to another of the actual structure from the same angle, and so easily that it is possible to forget the cinematic labor put forth in finding a vantage point for the camera to show exactly what was needed. Of especial merit are shots of the changing pattern of the cables, made from a moving motor car, which provide a fine essay in abstract design.

Shadow's Bones is all about Frank E. Gunnell's cocker spaniel, Shadow, and his annoying habit, common to most dogs, of leaving bones in all manner of places, where bones should not be, such as bath tubs, magazine racks, beds and other localities which are not really canine cupboards. With brilliantly accomplished black and white 16mm. cinematography, Mr. and Mrs. Gunnell, as cameraman and "support" for the chief actor, Shadow, have done what is still too rare in home movies—they have found the humor of home life, and of themselves as a part of it. The plan of this tale is simple, direct and is provided with a genial finish. The direction and acting, especially in persuading the recently acquired household pet to go through his part of the performance with naturalness and zest, are excellent. This sets a new mark in interest that can be given to family records, and the interior lighting is beyond criticism.

Working still in the same lyric mood which inspired *In The Beginning* and *Consider The Lilies* (place winners of earlier years), Fred C. Ells has turned this year to the Twenty Third Psalm for the theme of *Still Waters.* In it, to use his own words, he has tried "to bring to mind some of the beauties of the natural world, and to make the spectator conscious in some small way of the mysterious, wonderfully planned creation in which we live. The picture is pure lyric from start to finish, with no more continuity than a love song." Mr. Ells has, on occasion, been thrillingly successful in fulfilling this high charge, bringing to the screen some of the most stirring beauty it would seem possible to recreate. The cumulative effect of the relatively short study, however, is weakened by imperfect technique in the preparation of the Biblical title wordings.

Technically superb macroscopic work marks the great part of the footage of *Swamp Song*, a color story of the insects found in the marshes and woods of the countryside, filmed by R. H. Unseld. Perfect focus and precise exposure distinguish the studies of insects, and it is not unlikely that they are the best of their type that have yet been filmed with an amateur camera. It is unfortunate that the story motif of this picture—a father and son wandering through the woods in search of insect types—is not better integrated with the extraordinary macroscopic footage. Nor is the technique of the titling on a par with the rest of the film. But the macroscopic insect scenes are truly astonishing, and such highlights as the invasion of a termite colony by a roving band of ants and a series of ultra closeups of butterflies are without parallel.

Builders of Tomorrow, produced by the Cinema Laboratory of Western Reserve University and filmed by Dr. James E. Bliss, takes one into the Cleveland School of Architecture at Western Reserve and shows the embryonic architects at work. The students are pictured studying the principles of design, drafting and in art classes. Architectural models are expertly filmed and with lighting and treatment that, in several cases, make them indistinguishable from actual structures and streets. The entire picture is interior color and the lighting is ably handled throughout.

The year's selection of the Ten Best and Honorable Mentions shows some interesting trends. As last year's entries forecast, color is becoming more and more general in the superior ranks of movie making, this year's selections showing fifteen color subjects and nine done in black and white. There is a growth in the number of 8mm. selections, there being four this year, an increase of 100 percent over 1937. This year, the entries presented with disc records equalled last year's, which were three, but there was no sound film offering.

The surprise of this year is the great increase in the human record films, this category leading all others. It is quite evident that movie makers are going farther afield for subject matter. The second surprise is the close race that California has given New York, for the largest number of place makers. This seems to indicate that the standards of amateur filming are finding definite expression in the very home of theatrical pictures.

Of the twenty four pictures honored, none is the work of any officer, director or staff member of the Amateur Cinema League or of MOVIE MAKERS. There is excluded only one possible class of entries, those pictures made on 35mm. width, for which the makers received compensation from clients. These were excluded because of the difficulty in

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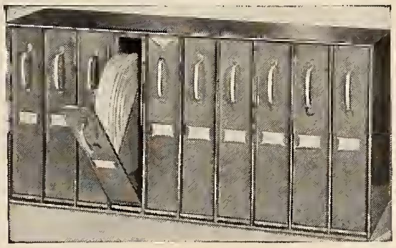

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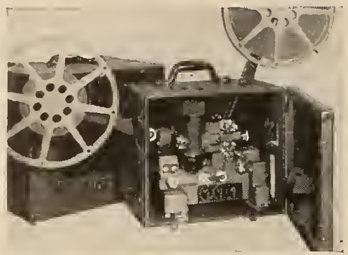

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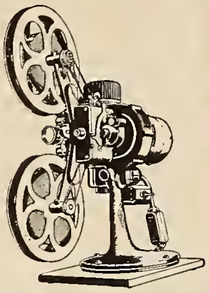

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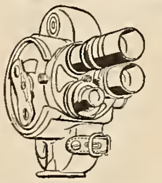

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Enter number three

[Continued from page 599]

where I greeted the doctor as he placed his bags on the hall floor. The trouble was that we had only one man in the house, and the scene called for two pairs of trousered legs. Nurse came to the rescue by donning a pair of my bags. The dog was induced to run to the front door by my whistling from outside through the letter box, and, later, by making a noise like a cat, we made him cock up his ears to indicate that he heard the first cry of the new baby. For the arrival of the doctor's car at night, I put a flood lamp in each window of the house and drove my car to the front door, with the headlights on, using a stop of *f*/2.5. Nurse, who was operating the camera, inadvertently pressed the release button to the continuous running position and was unable to stop it. The result is that we now have twenty odd feet of spare film of the outside of the house. It will take another three babies, at least, to use this up!

So much for the grownups. Their parts were comparatively easy to film, as each little scene could be rehearsed once or twice until it was just right. The more difficult part was recording the children. The first step was to familiarize them with the camera and lights, so that they would not stare at the lens during filming, so I set the empty camera on a tripod, fixed up the lights and pretended to film the youngsters. They were curious at first, so I allowed them to look through the view finder, press the release button and switch the lights on and off. Ten minutes of this, and they were sufficiently bored to return to their own toys.

By the time filming actually commenced, they were so familiar with the camera and lights that they accepted them as a matter of course. However, I took the additional precaution, whenever possible, of having somebody else operate the camera, with instructions to refrain from making any comments to the children during actual filming. I then stood at the side, so that, if it were necessary to give any instructions, the children would naturally look in my direction and not at the camera.

Youngsters are notoriously impatient, so the lights were set up and the camera adjusted before they were allowed on any scene. A certain elasticity in the script is necessary when filming children, as they will often go through the first part of an action in a perfect manner, only to ruin the scene by doing something silly in the latter portion. In such instances, I stop the camera, refilm the bad part, and, to avoid a jump in the action, either film from a different angle or insert a closeup of some relevant movement between the two shots.

When Digby returned home, I did not allow him to see the new baby until the next morning. By this time, I had her in her basket, the lights set up and the camera ready for his arrival with Shirley. Contrary to what we expected, he had one look at Baby and walked off out of the picture. To avoid a break, I later took a shot of him coming up to his mother's bedside, being kissed and then wandering off again. It was easy to induce him to come back to Baby by asking him if he had seen her funny nose.

In one scene, I bring the children into the room, hidden beneath my dressing gown, from which they emerge with eager, expectant faces to see the new sister. But, by this time, the novelty of seeing her had worn off, so I explained that I had a new game for them. I told them that, if they would come under my dressing gown and remain hidden until I said "go," they would find some candy by the tripod legs. We rehearsed this once, they found the candy and were eager to start again. On the second occasion, we filmed and got the right expression.

When the rolls came back from the processing station and I found the exposures all satisfactory, I was delighted. The rest lay in the editing, which was greatly simplified by the cards and the numbers photographed at the beginning of each scene.

Hiring type

[Continued from page 598]

It all depends on the tails (technically, the "ascenders" and "descenders," or, in other words, the tops of the b's and d's and the lower portion of the p's and q's). If a letter has a long tail, it will take up more room, and there will be less space for the body of the letter. This applies, of course, only to the lower case, since the capitals have no tails. Try to get a type with short tails, for they are useful only in giving the eye something to cling to in a mass of type. To get the idea, note the contrast between the words "common" and "content." In a paragraph of type, the eye will catch hold of the tails, but it does not matter so much in the case of two or three lines.

There is also a difference between an "extended" and a "condensed" letter. The former is wider than usual, the latter narrower and more difficult to read. Use normal or extended letters, but fight shy of the condensed.

The compositor, unless he has imagination, will follow the regular idea of centering all lines, if he uses two or more, as:

SUMMER IN THE ROCKIES
WITH CAMERA

It probably will look better if you either "stagger" the lines, as:

OUR SUMMER IN THE
ROCKIES WITH CAMERA

or set on a flush margin, as:

SUMMER IN THE ROCKIES
WITH CAMERA

This may give you too much white space on the right. You can break this with a small ornament. Most job shop ornaments are not so good. Borrow the type foundry catalog and pick out a couple for yourself. They are inexpensive, but they take a lot of picking. You may find something that you can adopt as a sort of trade mark. I picked a gargoylish sort of animal from the catalog and have used it for years.

When you get your type home, ink the press. Most beginners use entirely too much ink. Too much will ooze out along the line of a letter. It may not look badly in the print, but, when it is magnified on the screen, it will give an unlovely effect. Use just enough ink to get a black impression. For a three by five press, a drop the size of a pea is ample. Put it on the ink table and spread it with one of the rollers. Now, put both rollers into their hooks and run them over the ink table a dozen times. Put in the type filled chase and take an impression. If it shows too much ink, remove the type and wipe off the face with a cloth. Then wash off the ink table with benzine, dry it thoroughly and replace it. Run the rollers over the table until they have inked it well. If there is still too much ink, repeat the process. When you get it just right, replace the type and make an impression on the platen. Mark off your lower line and set your gauge pins. In my own work, I use a strip of thin brass rule, which is set into the chase at the exact distance from the type. I make the impression, remove the chase, extract the rule and set the gauge pins along this line. Now find your side guide, and you are ready to print. If the space below the type is too shallow to permit you to insert the pins, glue on a small quad and, when you make the impression, be careful that the card does not slip. Often, a gauge pin can be reversed to permit the tongue to hold the card.

When you start to print, experiment with various papers. Try a blue or yellow paper or, better yet, get a paper hanger to give you the odds and ends of used rolls, or perhaps a sample book that is out of date. Some of these sheets, such as "oatmeal," will give you precisely what you want.

It is best to mount this paper on a card. If the laundry sends your shirts home with a card stiffening the bosom, this will be just about right. Paste the

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McDonald Mfg. Co., 934 Northwestern Avenue

Boston, Mass.
Visual Education Service, 131 Clarendon St.

Wilmington, Del.
Willard S. Wilson, 405 Delaware Avenue

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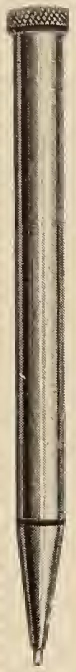

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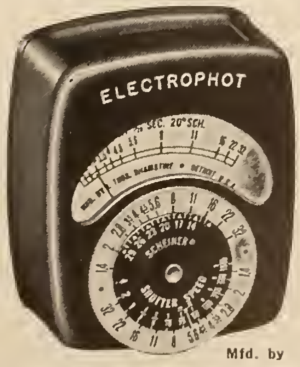

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cardboard rather than the wallpaper and smooth the latter down with a rubber roller or a whisk broom. Paste a sheet of plain paper on the back and dry it under a weight. The back paper keeps the card from curling.

If you use positive film, you can get a white letter on a dark ground easily, but, if you use reversal for the most part, you will need the print in white. One way of doing this is to use the "size" when printing the card and, after it is printed, wait until the surface gets tacky. Then dust the card with aluminum bronze, the aluminum paint of the paint stores, and, when the surface is dry, take off the surplus powder, using a camel's hair brush. White ink is also available for printing on black or dark gray paper.

For subtitles, you will not need the variety of type styles that you will desire for the lead titles and, consequently, after your initial experiments, you will want to buy a couple of fonts of type so that you can set your own subtitles. This will save money, since the text of a series of subtitles might involve considerable composition. Fonts useful for this purpose are available from the manufacturer of your press.

Printing is a hobby in itself, and, if you combine it with movie making, you will find that you can produce individual title effects of theatrical perfection.

If I were teaching

[Continued from page 602]

used motion pictures as models for classes in rapid sketching. Or I might get a painter friend to demonstrate brush strokes, drawing and shading with charcoal or pencil, or a dozen other processes to supplement my own demonstrations.

All of these teaching devices and countless more would be available to me, in addition to whatever resources might be offered by the distributors of films through regular channels provided by the school, the institution or the school system in which I were serving.

Already, more than one university is making motion pictures for a variety of instructional purposes, sometimes using a moderate amount of apparatus provided by the institution. The reasons against schools producing teaching films are not impressive. Certainly the lack of money for equipment need not prove to be an insurmountable obstacle to a teacher, principal, superintendent or school board willing to devote intelligence and very little cash to improving instruction.

The field of physical education offers perhaps the widest scope for the movie making teacher, because so much of the regular class work can be carried on out of doors and because its very essence is movement. It was scouts of college football games who first demonstrated the usefulness of the motion picture in athletic contests. Development has now reached a stage where some coaches have substituted motion pictures for part of the blackboard work they formerly gave.

In coaching hurdling, or strokes at tennis or swimming, or the start in running, whether dashes or distance, or pole vaulting—to demonstrate methods and eliminate faults in any number of sports and games—teacher made motion pictures, although they may lack the fineness of Grantland Rice's, may have the great advantage of using, as their subjects, not only pupils known to their fellows but school heroes and heroines whose skill and sportsmanship have become local tradition.

Motion pictures are being used today in England and the United States as an animated school record of corrective physical exercises and their results. The surface of this field has only been scratched; its possibilities in posture work alone are boundless. They await only the enterprise of the gifted teacher whose hobby is movie making.

I have said nothing of scenario writing and acting narratives before the camera, because I have been stressing the amateur aspects of the teacher's interest and because the subject brings up the threadbare question of sound versus silent pictures for teaching. This question has proved difficult of answer for more than one board of education, and too often it has been decided largely on the basis of sales talk. For the teacher, sound equipment may often prove prohibitively expensive, and this is true of not a few school boards. The best answer I can propose is that it is always best to start an experimental program or hobby as simply as possible. The equipment salesman in the teaching field who realizes this is doubly wise, because he stands the chance of making converts, first, to one of the important visual aids in education and, later, to a device both visual and auditory—in short, he may sell two sets of equipment instead of one.

If I were embarking upon the venture of making my own movies for classroom purposes, whatever my field, I think I should start with silent equipment. Later, I might use both silent and sound. Then, if production of standard teaching materials progressed as it now promises, I should be in a position to use either sound equipment or silent films or both.

In movie making, as in every other art, the main thing is to get started. The man who tells you, "I have always wanted to draw or paint but I have no talent and I never got to it," betrays himself. What he is confessing is not a lack of talent, which he has never tested and therefore cannot appraise, but lack of enterprise—the good old New England "git up and git." Once let a few more teachers over the country, whether with school backing or independently of official support, start making their motion pictures for instructional use, and the fashion will spread, to the benefit not only of manufacturers of apparatus and supplies, but of professional producers and distributors whose products will gain not alone in use and in circulation, but in worth.

After all, my thesis is that whatever may be done might best be started upon individual initiative—that the use of homemade films for instructional purposes or for recording progress might well grow from the enterprise of the classroom teacher or of the college instructor. It would be comparatively easy for an outside agency, such as a manufacturers' or a distributors' group, to build up, in a few schools or colleges, demonstrations of utility, buttressed with all sorts of statistical proofs, that teacher made films are the only answer to the educator's prayer. It would be just as easy to build up statistical proof that professional teaching films are the one best implement for this phase of visual education. I doubt very much if any set of statistics in this field would be valid unless it covered a considerable time.

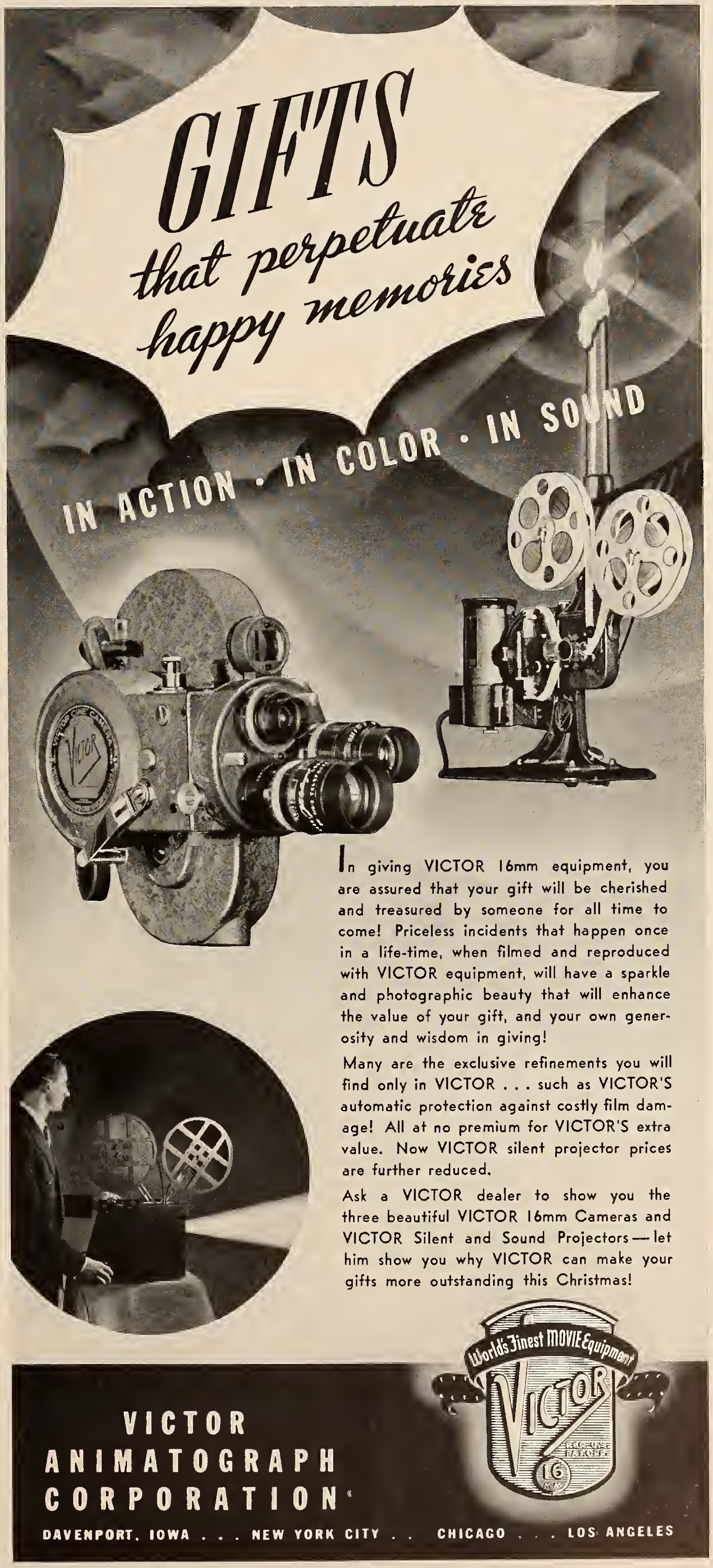
Meanwhile, until the experts preempt the area, it remains open to the movie maker teacher to enjoy to the full. The result may be important; it will certainly be interesting. Who knows—perhaps the Amateur Cinema League might even have to establish a teaching film exchange? Its assistance to surgeons through its voluntary exchange facilities is too favorably known to need attention here.

Most important of all, the pupil himself stands to benefit from improved teaching, a more active instruction and a more interesting progress in the great adventure of learning. And, after all, it is for the sake of the individual pupil that our schools and colleges really exist.

Choosing a screen

[Continued from page 613]

ture is thrown upon it, the image is reflected back with an even intensity, and you will find that people who are sitting well to one side of the screen can see just as bright a picture as those who sit directly in front of it. Therefore, if a person plans to show pictures in a wide room or if, because of the arrangement of the furniture, he must seat the audience far at the sides of the screen, he will do well to consider the flat white surface. Of course, it does not give so bright an image as will silver or glass beaded screens, when the audience is seated within the best viewing angle, but a uniform picture brilliance will be maintained, no matter how far to the side your audience may be placed. In your case, you have said that the liv-



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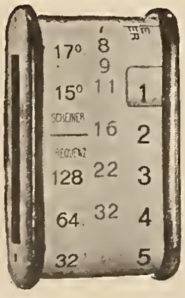

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ing room is somewhat longer than it is wide, and it is easy to see that people will not have to sit very far from the line of projection."

I began to get the idea and could almost anticipate what he was to say next.

"The silver screen is perhaps brightest of all when you are in the line of projection, but the brilliance falls off rapidly as you move to the side. You can appreciate that by experimenting with a mirror. Suppose that you place a flashlight on a table in front of a mirror and stand so that the reflected beam hits you right in the eye. You will find that, if you step to one side slightly, you will have moved out of the reflected beam's path and that the amount of light reaching your eye will diminish greatly. Somewhat the same thing happens in the case of a silver screen, although, of course, the effect is far less pronounced, because the more diffused surface of the silver screen causes the image reflection to spread so that you can still see it if you move a reasonable distance to one side of the line of projection."

"Then what good is a silver screen if it is so limited?" came my natural question.

"Perhaps I have made it sound *too* limited," replied my tutor. "It really is entirely satisfactory for a small group that can be seated fairly close to the line of projection. A long, narrow room would be suited to such a screen. Or, if the utmost brightness were required, the silver screen would be indicated, and the audience would have to sit in a compact group."

"I quite understand all that, but now tell me about this beaded type. I suspect that it is a happy medium."

"You are quite right. It is a happy medium, for it gives a bright picture and, at the same time, allows for a reasonable spread of spectators. It is a very popular type of screen for average home projection. Perhaps I have been a bit long winded about this whole thing, but I wanted you to see the why's and wherefore's."

This fellow "knew his stuff," and I began to wish that I had made his acquaintance a long time before.

"Thanks very much. I'll be the expert now instead of the dumbest movie maker in our club. Have you any parting shot for me?" I asked.

"Well——," he hesitated, "I hate to be too dogmatic, but I have pretty definite ideas about placing people in relation to the projector and screen. My rule is to keep people from getting any closer to the screen than one quarter of the distance between the projector and screen. I have had people tell me that that idea is the bunk, but I find that the same individuals remark about the clarity and sharpness of my pictures. If you get people too close, the best picture in the world looks fuzzy and is hard on the eyes."

Projected picture sizes with a 2" lens for 16mm. film and a 1" lens for 8mm.

Distance in feet	screen width
8	1'6"
10	1'10"
12	2'3"
16	3'0"
20	3'9"
25	4'8"

A helpful table of screen sizes and projector distances

"It sounds reasonable," said I. "Now wrap up the screen, and I will take it along."

"Wait a minute!" he answered surprisingly. "We don't know the screen size that will best fit your needs. With a standard projection lens, that depends upon two factors, the most convenient distance from screen to projector and the light power of the projector. Take this table of screen sizes and projector distances. Before we decide on the screen that you want, measure the distance of your probable setup and consult the table. Since you are using a five hundred watt projector, you will not have to consider the power of the lamp in this case. If you had an 8mm. projector of the less expensive type, it might be another story."

So I left without taking my check book out of my pocket, but, that evening, I placed my projector in the living room and stationed a table where I wanted it for the screen. Then, I measured the distance between the two and, on the following day, I got the screen. It fits perfectly.

My confidence in that dealer is unbounded, and, when I look at the misfits in equipment that some of my friends have assembled, I preach, "Ask your dealer!"

Using Super-XX

[Continued from page 600]

panchromatic and it reproduces colored objects in black and white gradations of the same tone values as does Ciné Kodak supersensitive panchromatic film. When color filters are used in daylight, the same factors will apply to Super-XX as apply to supersensitive panchromatic, namely:

Ciné-Kodak Color Filter CK3—filter factor 2x.
(One full diaphragm opening larger than without a filter.)

Wratten Filter A (Red) — filter factor 4x.
(Two full diaphragm openings larger.)

Kodak Pola-Screen Type 1A—factor 2x.
(One full diaphragm opening

larger than would be used without the screen.)

As useful as the new film will be for shooting in weak daylight, probably of still greater importance is its increased speed over supersensitive film in artificial light.

To realize the significance of this film, we need reflect back only briefly on the advantages gained by the movie maker when supersensitive panchromatic first came on the market. It marked a milestone in the amateur's trek onward, for it eliminated the necessity for using expensive and cumbersome arc lamps and high wattage bulbs in making movie shots inside the home. Supersensitive panchromatic film and flood lamps have done and are doing a splendid job for the movie maker, but—and that is where Super-XX film comes in—there are numerous occasions in movie making experience when either no flood lamps are available, or when it would be impracticable to use the intensely bright light they provide. Under these conditions, Super-XX will mark another milepost in the progress of amateur movies.

Super-XX is so fast to artificial light that, with it, one can obtain closeups of a person from the light of a match as he is lighting a pipe or cigarette. It is possible, too, to make pictures with the light of a candle—a closeup of Jane as she carries her birthday cake into the party with the candles burning. As few as two or three candles will illuminate Jane's face brightly enough to make an exposure. These conditions are pretty close to the ragged edge of usable light for filming, but they serve as a yardstick to indicate the low light intensities within the reach of the new film.

To provide a starting point for exposure with regular household Mazda electric light bulbs, the following table or exposure guide will prove useful.

Exposure table for ordinary bare Mazda lamps.

Camera operated at normal speed—16 frames a second.

Diaphragm opening	Total watts required	Distance from lamp to subject
f/1.9	100	2½ feet
	200	3¾ "
	300	4¾ "
	400	5½ "
f/2.8	200	2½ "
	300	3 "
	400	3½ "
	500	4 "
f/3.5	300	2½ "
	400	2¾ "
	500	3¼ "
	600	3½ "
	800	4¼ "
f/4	400	2½ "
	500	2¾ "
	600	3 "
	800	3½ "

The total wattages given in the table can be obtained from one lamp or from several lamps of lower wattage, the sum of which would equal the amount of wattage required.

By placing white paper, or some other suitable reflecting material, behind the

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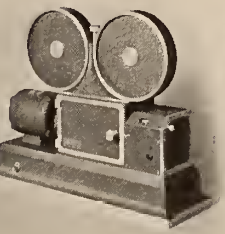

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bulbs, it is possible to use half the total wattage of lamps or one diaphragm opening smaller than that given in the table.

If flood bulbs are used instead of the regular Mazda tungsten lamps, reflectors are not essential. One No. 1 flood bulb is equal in brightness to one 750 watt general service lamp, and the No. 2 flood bulb is equivalent to a 1500 watt service lamp. While the life of flood lamps is materially shorter than regular tungsten because they are overvolted (two hours for No. 1 and six hours for No. 2), they will provide an abundance of illumination for the exposure of a great many rolls of film.

To obtain the maximum efficiency from flood bulbs, they should be used in reflectors. However, this is not necessary with Super-XX film, unless one is to illuminate an exceptionally large area, and a limited number of lamps are available; then, the added efficiency of the reflector is worth while.

Whether or not reflectors are used, it is quite important that none of the direct rays from the lamps shall shine on the lens of the camera. This would cause serious flare and would ruin the photographic quality of the picture.

Many who have been using supersensitive film satisfactorily already will have in mind the conditions for correct exposure. To change over to Super-XX film for a given scene, one needs only to close down the camera lens one full opening or to use half the number of lamps used formerly.

Those using photoelectric exposure meters will obtain a better average of exposures by measuring the light reflected from a neutral gray card (about eleven by fourteen inches) than by measuring that reflected from the subject itself. The meter should be held about a foot from the card which must be in the same position as the subject. The card should have a reflecting surface of about forty five percent or, in other words, it should reflect about half of the incident light. The reason for the use of the card is that, if meter readings were made on light flesh tints, the shadows might be slightly underexposed; on the other hand, if the readings were made on dark colors, the shadows would be correctly exposed but the faces might appear too light, or, to use a photographic term, they might be "burned up." Using the gray card on all average scenes will render pleasing results with a satisfactory representation of all of the tones in the picture.

When the entire subject or photographic field is light or dark in color throughout, the meter reading can be taken directly from the subject; the reading, however, should be taken from that part of the subject that is of the greatest interest or importance in the picture.

If it is inconvenient to use a gray card, in the case of average scenes, two readings can be made—one from the lightest and one from the darkest portions of the part of the subject that is of greatest importance. Then, by taking the average of these two readings, one will obtain about the same end result as would be secured with the neutral gray card.

For those not equipped with exposure meters, the table on this page for Super-XX film and Photoflood lamps, with and without Kodaflectors, will prove valuable.

Remember that the distance of the lamps from the subject is of greatest importance. The camera can be used at any distance as long as the lights do not show in the picture or shine into the camera lens.

This table is for average subjects—that is, scenes containing some light, some dark and some medium colors. For light colored subjects, from one half to one full diaphragm opening reduction can be used, but, if the subject is composed entirely of dark colors, about one half to one opening increase should be given.

The table is also based upon scenes filmed in rooms of average color, that is,

Super-XX film increases the scope of lighting equipment

Exposure table for No. 1 Photoflood lamps bare (without reflectors). 16 frames a sec.

Diaphragm openings	f/1.9	f/2.8	f/3.5	f/4	f/5.6
Number of lamps and distance of lamps from the subject	1 at 6½ ft.	1 at 4½ ft.	1 at 3½ ft.	1 at 3½ ft.	1 at 2½ ft.
	2 at 9½ ft.	2 at 6½ ft.	2 at 5 ft.	2 at 4½ ft.	2 at 3½ ft.
	3 at 11½ ft.	3 at 7½ ft.	3 at 6 ft.	3 at 5½ ft.	3 at 4 ft.
	4 at 13 ft.	4 at 9 ft.	4 at 7 ft.	4 at 6 ft.	4 at 4½ ft.

Exposure table for No. 1 Photoflood lamps in Kodaflectors. 16 frames a sec.

Diaphragm openings	f/1.9	f/2.8	f/3.5	f/4	f/5.6	f/8
No. of lamps and distance of lamps from the subject	1 at 18 ft.	1 at 12½ ft.	1 at 10 ft.	1 at 8½ ft.	1 at 6 ft.	1 at 4 ft.
	2 at 26 ft.	2 at 18 ft.	2 at 14 ft.	2 at 12½ ft.	2 at 8½ ft.	2 at 6 ft.
	3 at 32 ft.	3 at 22 ft.	3 at 17 ft.	3 at 15 ft.	3 at 10½ ft.	3 at 7½ ft.
	4 at 38 ft.	3 at 24 ft.	3 at 20 ft.	4 at 17½ ft.	4 at 12½ ft.	4 at 8½ ft.

If No. 2 Photofloods are substituted for the No. 1 type, then the next smaller diaphragm opening (f/8 instead of f/5.6) can be used, or one could halve the number of the No. 2 lamps.

with medium light colored wall paper or paint. Therefore, in white tiled bathrooms or white kitchens, the exposure would be about one opening smaller; on the other hand, where the walls are finished in dark paneling or dark colors, the exposure would be about one opening larger.

With the great speed of Super-XX film, it is easy to see the possibilities of filming such a poorly lighted subject as the corner popcorn vender, when only the light of the flame of the popper is available for illumination. Or one could make a portrait of a person reading under a bridge lamp containing a 200 watt bulb, or take a telephoto shot of the drummer or other instrumentalist in an orchestra. Even the floor in a night club or the stage in a theatre is a possibility.

Practically everything that produces a glow of light strong enough by which to read comfortably now becomes a possible light source with Super-XX. Film subjects can be illuminated with practically anything, from a "five and ten" flashlight to a kerosene lantern.

Here is a host of new cine subjects that can be filmed under lighting conditions hitherto impracticable for cine work. So here is a new field for cine experiment—a new world to conquer as the barriers of movie making limits are pushed back.

Splicer sense

[Continued from page 603]

from one point of view to another automatically causes the observer to attach more importance to the action which occurs at the moment of the cut. This is true, whether the variation is a change to another locale altogether or merely an expansion or contraction of the field covered during a continuous scene. A cut is an accent and, made at the wrong moment, it will give false value to what is occurring at that time.

To illustrate how a cut gives meaning to a scene, let us imagine part of a story. A young man takes his girl out to lunch and they have a quarrel. Later, he returns to his office, and we see him coming in through the door in a full shot. He walks over to his desk and picks up something that might be a memorandum. We cut to a closeup of his hand and see that, in fact, he is holding a snapshot of the girl. Now comes the troublesome moment from the cutter's point of view. The young man's next action is to tear the photograph in two. This is too violent to be contained in the closeup, so we must cut to a near shot. But notice what happens. If the young man continues to gaze at the picture, following the cut to the near shot, and then tears it across, we have emphasized his act of looking at the photograph. The cut has stressed the stillness

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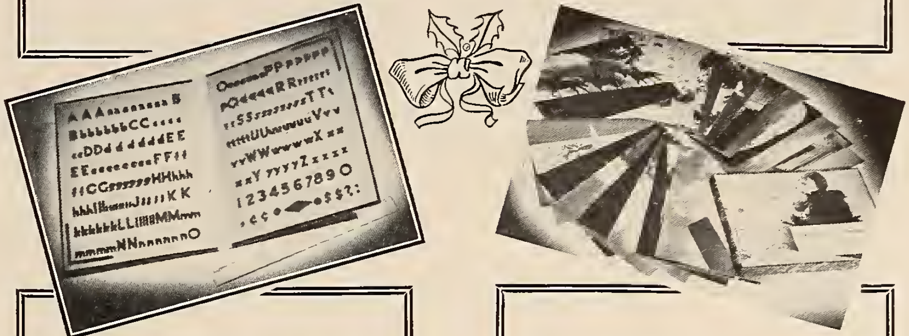

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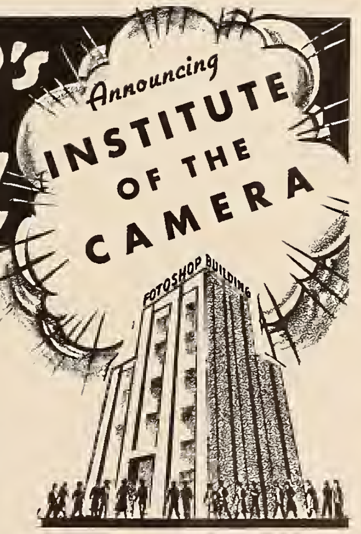

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which follows immediately upon it, so that, when the picture at last is torn, the observer will get the definite impression that the act has been the result of deliberation.

But we can use exactly the same number of frames and get a totally different effect. If all of the time the young man spends in looking at the photograph is consumed by the closeup of his hand holding the picture, and we cut to the medium shot just the instant before he tears it in two, the cut has emphasized the act of tearing. The observer will now get the unmistakable impression that tearing the photograph has been the result of a sudden impulse. Thus, where the cut is to be made depends directly on the subject matter and the effect we wish to create with it.

Another catch phrase of editing, developed in the early days of Hollywood experience, was, "Cut on action!" Film editors discovered that a picture looked smoother when they cut on action. The coming of sound proved that this was merely a coincidence. The reason that the film looked smoother was not that the editors had cut on action, but that they had cut at times when the story demanded emphasis. In those early films, which were anything but subtle, such a time was almost invariably a moment of action. Modern sound pictures cannot always be cut on that same simple principle, because the focal point in a scene is very often a word rather than an act. So it has been demonstrated that cutting on action is not necessarily the best thing even in silent films.

The other troublesome type of cut, which is likely to turn up in any sort of film, is that in which the entire scene is changed. The problem is of less importance in a sequence which is simply a succession of impressions of natural beauty, as in a travel record film. But when groups of people are involved, such cuts must be made with extreme care in order to avoid momentary confusion in the mind of the observer. The solution for this problem is to have a central point of interest that, in successive scenes, will occupy the same relative position in the frame area.

For a simple illustration of this principle, imagine a medium shot of two men and a girl. The scene ends with the girl placing a flower in the buttonhole of one of the men, who is then standing, for example, in the middle of the right hand side of the screen. For the next scene, we might have to cut to a long shot of a man swimming in a lake. The camera should be started with the man coming into the field from the right. Then, when the cut is to be made, examine the film carefully and cut at the instant when he occupies the same position in the frame as the action which concluded the preceding scene. The central point of interest in both scenes then occupies the same relative position on the screen at the moment of the cut, and the eye of the observer is led easily from one into the other. Were it not for this, the observer would have to search for the important point in the second scene, and a moment of indecision would result.

Take your time in editing; project the film often and recut it until it is right. Remember that a cut is an accent which emphasizes what happens immediately following its occurrence and that it should be made at a point in the shot where there is a reason for emphasis.

Ready made films

[Continued from page 604]

you may journey from Gaspé to the Gulf, or from Alaska to the Amazon, in search of elusive game. America's Cup yachts vie with America's champion swimmers and divers for those whose tastes turn toward the water. They're all yours for the asking.

Even the specialized professional interests are well served today in substandard film supplies. Gather together your doctor friends, the county medical society or the board of health, and you will find more than enough to keep them absorbed for hours of screening. Simple, straightforward studies of common health problems are designed for lay screenings, either for young people or adults. Authentic, highly scientific case records, studies of operative technique and basic teaching films await the use of physicians and surgeons. Dentists are as well supplied, with everything from a public propaganda film on brushing the teeth to an exhaustive document on construction of the porcelain jacket.

In the school, sources and supplies of teaching films for children are almost unlimited. Nature, science, sociology and psychology, geography and geology, nearly any subject of human concern and interest may be implemented in the classroom with effective films. Likewise, in the special field of the Church, substandard cinema has much to offer. The life of Christ is bodied forth in a score of different interpretations, from straight records of the Passion Play to such great dramas as the De Mille *King of Kings. As We Forgive, Blind Bartimaeus, Christ Confounds His Critics, Episodes from the Old Testament, Forgive Us Our Debts, The Good Samaritan, I Am The Way, In The Beginning, Joseph and His Brethren, Mary Magdalene, Miracle of Lourdes, The Nativity* or *The Prince of Peace*—these are but a few of the many familiar titles which suggest, particularly at this season, a highly effective film program at your church.

Even in the movie maker's own field as an intelligent student of the cinema, substandard distributors are keenly up to date. Among the great examples of the motion picture, we find many of the greatest ready for home study and appreciation. *The Cabinet of Dr. Caligari*, an early milestone, is on hand. Backing it up, the student soon finds *The Doomed Battalion*, a vivid study of war in the high Alps; *The Lost World*, one of the first great efforts at effective model work; *Thunder Over Mexico*, the strikingly beautiful documentary drama by Eisenstein; *Grass*, that early folk drama of tragedy among the herdsmen; *White Hell of Pitz Palu*, one of the finest films of grim drama in the Swiss Alps ever to be pictured; *A Nous La Liberté* and others of the splendid cycle by René Clair; *Crime et Chatiment*, from the novel by Dostoyevski, featuring Harry Bauer; *Carnival in Flanders*, delightful comedy and world prize winner at the Venice Exposition; *M*, Fritz Lang's somber study of a psychopathic murderer; *The Blue Light*, another study of mountain climbing and danger, ranking with Pitz Palu but produced in Italy; *Chapayev*, *Potemkin* and *Ten Days That Shook the World*, among many others of the great Russian dramas.

In a few pages, one can scarcely do more than suggest the possibilities for varied and effective programs among the vast modern supply of substandard film fodder. 8mm., 16mm., silent or sound, black and white or color—you will find them all. It's worth taking a look next time you plan a movie party.

New turns for Christmas

[Continued from page 612]

story on Irma, goddess of the kitchen. Possessed of an unfailing good nature, ready smile and a record of seven Christmases at the kitchen stove, it seemed no more than just that she should be given a break for one holiday. So after many shots of her vainly trying to keep her kitchen in order under a tremendous influx of package and foodstuff deliveries, she was filmed receiving a giant Christmas card on Christmas morn which, in closeup, was seen to read, "For Irma—the day off."

Irma was then filmed taking her ease in her room while the panic increased in the kitchen. Glancing at her clock, Irma became more restless as noontime drew near. A tentative trip to the kitchen to see if everything was progressing satisfactorily only resulted in her being chased back to her room. There she fidgeted about, glancing repeatedly at the clock. When the hands finally pointed to "1", she could contain herself no longer. Squaring her shoulders, she barged out of her room door, grim determination written into every line of her ample figure. Bursting into the kitchen, she stopped short in amazement. There,

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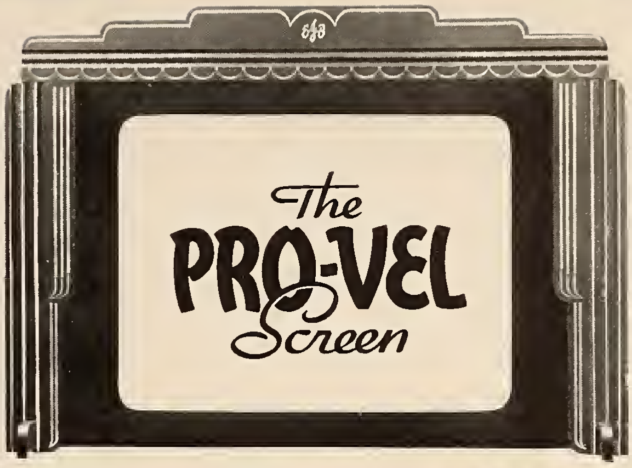

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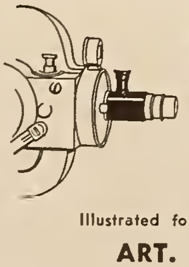

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at the kitchen table, were special table decorations, gifts, a heaping plate—all for her. Her expression, as she began the assault upon the banquet, the tier of grinning faces peering through the dining room door—and our Christmas movie was over.

But it's what to do this year that is giving me pause—and probably you, too.

I think we'll use the pup as our victim. He will be shown barking at delivery men, tripping one of the youngsters carying an armful of gift packages, being banished to the cellar, licking one of the tree ornaments (coated with molasses), so that it falls to floor and breaks, and again being driven from the living room. None of us, filmed as we busy ourselves at our holiday tasks, will have any time for him at all. On Christmas morning, however, when the tree is shown, there will be a big box of puppy biscuit for him. And at dinner time he will receive his own plate of boneless turkey—white meat, dressing, cranberry sauce, candied sweet potatoes and even his dessert of plum pudding.

I rather imagine that our conclusion will show one of us at the telephone, then a shot of the lettered window of the veterinarian who, I know, will be glad to sprint out to his car and drive away for the needed scene; finally, the ailing hound is shown, head resting on a cushion, as the vet mixes up a poisonous looking concoction to relieve his indigestion. We'll get this last bit the next time the canine medico comes to call—which in our household is all too frequent, due to the dog's yen for scavenging around the back doors of the neighborhood. I think that this will give us quite some scope in the collection of many interesting and unusual camera angles.

But, when it comes time to sit down at the dinner table and enjoy our Christmas dinner, I'll pass the flood bulbs for the time being, thank you, and have just a little bit more white meat and another touch of that chestnut stuffing.

Putting "punch" in lighting

[Continued from page 605]

reaching from the shadows, a frightened face in the gleam of a candle are typical of the subjects for such lighting.

Less dramatic and more useful instances of concentrated illumination from a single source are fireplace shots, wherein somebody seated before the fire is illuminated by what appears to be the blaze on the hearth. Of course, there is really no fire, and a flood bulb in a reflector has been placed inside the fireplace. A flickering effect, produced by shaking strips of paper in front of the light source, adds to the appearance of reality.

In general, however, the concentrated

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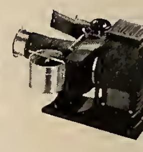

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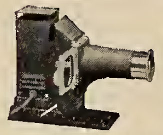

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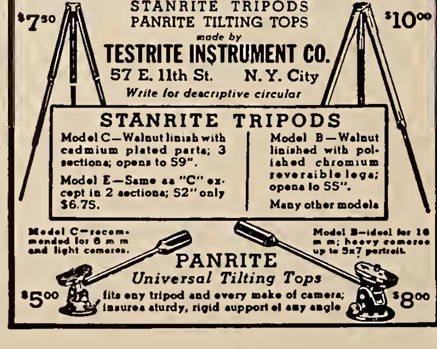

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light sources are more useful to movie makers in highlighting points of interest—the faces of people in the scene, an object on which attention should be centered or the focal point of some action. In the illustration on page 605, a light has been stationed in the fireplace to make the room look warm and natural, the stockings hanging on the mantel have been highlighted with a spotlight and the Christmas tree has been highlighted with an extra flood lamp. There is enough general illumination in the room to kill black shadows, but all of the centers of attention have been picked out by additional light.

Now, with extra fast film available, it is very easy for an amateur movie maker to get enough general illumination to light any home movie shot. Overall lighting to get a photographic exposure indoors presents no problem at all. The movie maker can concentrate on highlighting the points of interest. But remember, so sensitive is the new film that this must be done with restraint. It will be easy to "burn out" faces and particular objects with a glare of overexposure. But the field is wide open for effect lighting, and you will not need any more equipment than a spotlight, homemade or otherwise, and a few inexpensive amateur movie lighting units.

Amateur clubs

[Continued from page 609]

the Club Film Library of the League. The club plans an early production of *Yes, J. A.!* stock scenario from the booklet service of the Amateur Cinema League.

St. Louis shoots As their first venture in film story production, members of the Amateur Motion Picture Club of St. Louis have filmed *Quantum Meruit*, a murder drama running 400 feet of 16mm. Kodachrome. The story was prepared by S. James Bialson, who was in charge of direction and editing; Dr. J. Blanchard Barger, ACL, and Russell Williams were responsible for the camera work. Featured in the cast were W. Fred Johnson, Murray Kramer and Hardin D. Walsh. Plans already are in the formative stage for a new club production.

Cleveland busy Editing is going forward on the publicity film of the city of Cleveland, in production for the Convention and Visitors Bureau, by the Cleveland Amateur Cinematographers. A dozen members of this strong group, working under the leadership of its president, Jack L. Krapp, ACL, have shot more than six hundred feet of 16mm. film, which will be cut to a finished one reel. During the summer, members and guests of the Cleveland club joined with similar dele-

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gations from the Pittsburgh Amateur Cinema Club and the Youngstown Amateur Movie Club in a Gargantuan cine outing, held in Youngstown's Mill Creek Park under the auspices of the home group. After a full day in the open, the entire assemblage repaired to the local Y. M. C. A. for a steak dinner and a projection program of selected members' films.

Davenport grows More than one hundred members and guests attended the first fall meeting of the Tri-City Cinema Club, strong new group formed but a few months ago in Davenport, Iowa. Carl Holmes, ACL, spoke and led an open discussion on the subject of *Titling*, and members' films were screened as follows: *Brookfield Zoo*, 400 ft., 16mm. Kodachrome, by Dr. Albert M. Mueller; *Our Summer Training Cruise*, 150 ft., 8mm. Kodachrome, by Dr. R. Bruce Collins; *Circus Pictures*, 400 ft., 16mm. Kodachrome, by Richard Swift. Over seventy cameramen already have been enrolled as charter members, reports secretary W. W. Brubaker, ACL.

On Staten Island Newly elected officers of the Staten Island Cinema Club, serving during the club season of 1938-39, have now taken over their duties, according to Dr. Frederick W. Brock, ACL, secretary. James A. Carren, ACL, leads the slate as president, aided by George T. Smith, ACL, vicepresident, and Herman Andresen, ACL, treasurer. With them on the club's board of governors are Fred S. Forde and August Schmid, while Frank Gunnell, ACL, has been appointed chairman of a newly planned Technical Advisory Committee. Members' vacation reels—by Dr. Brock, Mr. Gunnell and Frederick Wohlker, ACL—as well as *Another Day*, from the League's Club Library, were featured on the opening program of the fall.

Eights in L. A. Members and guests of the Los Angeles 8mm. Club gathered recently in Griffith Park for that group's annual picnic and outing. A feature of the arrangements was special amusement and supervised play for the children of club members. At a late regular meeting, Edward S. Sievers, district representative of the Weston Electrical Instrument Corporation, discussed and demonstrated the correct usage of his company's meter.

Philly carries on In honor of their late leader, Ripley W. Bugbee, who died three months ago, members of the Philadelphia Cinema Club have voted to continue without electing a temporary president. A. L. O. Rasch, present vicepresident, will be acting executive until the next general election. Recent program items have in-

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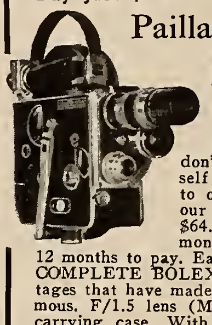

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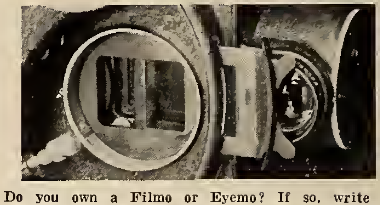

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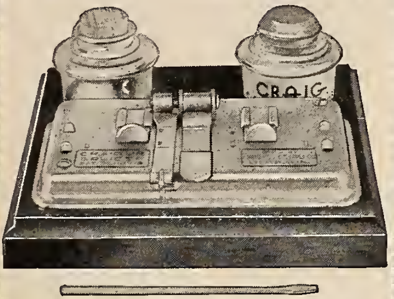

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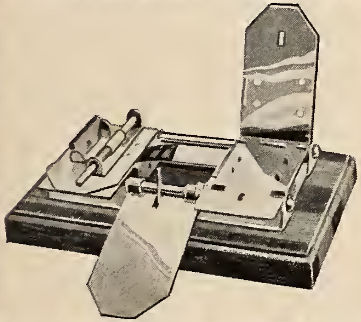

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cluded a discussion and demonstration of the General Electric exposure meter, by F. C. Bobier of that company, and a screening of *Camp Tamiment*, by Leon M. Bardfeld, ACL.

Club for Brooklyn? Movie makers in the Brooklyn, N. Y., area interested in aiding with the formation of a local cinema club are invited to get in touch with Irving Pollack, ACL, at 913 St. Marks Avenue, Brooklyn, or by telephone at PResident 3-4288.

Eights exchange The first two films to be screened on the loan exchange arrangement initiated by the New York 8mm. Motion Picture Club were *Seaside Rambles*, by T. J. Courtney, ACL, of Halifax, N. S., and *Beach Holiday*, by Raymond O'Connell, ACL, of Oakland, Calif. On the same program, Robert Hall, of the local Bell & Howell office, addressed the club on *The Limitations of 8mm. Film*, and members' films were screened by William Brandegee, ACL, Brittan Boice and Alfred Hackshall.

Double bill *Western Holiday*, the perennially popular Maxim Award winner of 1937, filmed by Hamilton H. Jones, ACL, was screened at two club meetings in Canada recently, according to reports of the Winnipeg Cine Club and the Vancouver Cine Eights. At the former city, the presentation was given in the Veteran's Room of the Canadian National Railways depot, while in Vancouver Mr. Jones gathered more than a hundred and fifty movie enthusiasts into the city's Province auditorium.

Christmas films to order

[Continued from page 601]

ily circle, I took my camera to a farm where a prize gobbler strutted. Choosing a background similar to one that I could use at home for the cook's scenes, I got shots of the old fellow strutting, standing and looking, then tense with head high and, finally, running hard. My host contributed the directing.

A few days later, I made the shots of the cook, and she maintained that she felt plumb silly as she acted her part of the sequence by walking into the backyard, taking the axe from the block, going through the gate, walking menacingly toward the camera and then running madly after nothing! Later, I shot our dusky star as she sat by the axe and block, picking the last feathers from our own turkey. Then, all of these scenes finally reached the screen, spliced together in order. First one sees the bird; then the cook chasing something (not

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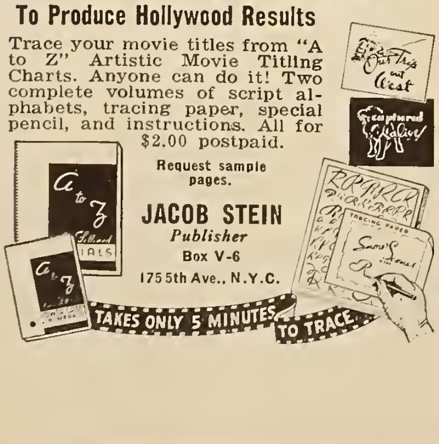

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seen); next, the turkey running; the cook chasing again; a fade out on the turkey running; finally, a fade in on the cook plucking off the last pin feathers. The cook was dumbfounded; she *was* chasing something after all! What miracles can be wrought with script and editing board!

Thoroughly enjoying this business of *making* things happen for our story, I scratched my head for another idea as I resumed planning. And Jerry came through with the best of all when he innocently asked, "Are you going to take Santa Claus's picture?" By golly, why not? But how? More head scratching, and this is how script and screen finally gave us the touch we needed for prolonged suspense to the climax:

Prayers said (remembering Santa), the boys pile into bed, and the scene fades to the title, *Finally, when all through the house not a creature was stirring—.* The next scene is of Santa and his reindeer (in models) on the snow covered roof. Then comes a flash of the boys asleep in subdued light, and we return to the model to show the reindeer with an empty sled. Then we see Santa, in closeup, as he goes down the chimney (done in model). Next are flashes of the boys asleep and of the reindeer waiting. A fade out—and the title, *Then up and away*, is followed by the roof scene again, but Santa is back in his sled, and his chargers magically take off from the roof, soar over the tree tops and disappear in the darkness. The scene fades out, and the sunrise of Christmas morning gradually fills the screen.

The table model used for most of the foregoing scenes was easily made. (It is shown on page 601.) The front of the house and chimney were constructed of pieces of cardboard pinned together. The trees were small branches and a dwarf shrub. I dampened the roof and trees with water from a spray gun and sifted flour on them. Santa and his outfit, of varicolored celluloid, were obtained at a ten cent store, while their take off and the descent down the chimney were effected with black threads. One No. 2 flood bulb was placed for side and rear highlighting and one near the camera for general, diffused illumination. All scenes were shot at an upward angle for natural effect.

With more things planned than I possibly could get during the rush preceding Christmas, my education began! I learned that persons and events didn't just sit around and wait to be photographed. Letters to Santa had already gone, the house had become decorated as if by magic, and only the turkey sequence was complete. I saw post season filming in the offing, and that is why we decorated the house in February for Christmas.

I also learned that I was not expert enough to catch all of the scenes as they

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passed in quick succession. And thereby hangs still another lesson I shall never forget—one involving that exciting rush which always follows the awakening at Christmas dawn. Resigned now to getting most of these scenes, reenacted, after the holidays, I did want to catch that precious expression of rapture and joy which I knew would be written on the boys' little faces as they came into the living room and beheld Santa's array. So the camera and lights were ready —and what I did get was a dreary scene in which two little boys, one ill and deathly pale from an overnight disorder, stopped for me and peered confusedly through the glare!

I swore then that, in the future, the one moment and its succeeding thrilling hours that meant so much to a little child would be my boys' own to enjoy—without the harassing glare of lights, measurements and other hindrances.

Why shouldn't I, when, among the many convincing sequences Bill and Jerry willingly reenacted for us after the holidays is one in which they awake, suddenly sit up, exchange eager glances (title: *"Oh, boy! Reckon he came?"*), bound out of bed and peep through the door. Children *can* act and, with proper handling, they can create many a precious scene which, without their help, might be sadly lacking in your film.

Thus it was that we were still working on *Christmas at Our House* long after the holidays had vanished. Madness or not, the fact that we adhered to a detailed script, disregarded time and got every scene we needed finally gave us, not just a catch as catch can record, but the happy story of our boys' Christmas. And that's what we wanted.

The clinic

[Continued from page 606]

area in the middle was in front of the lens. Then, at the end of the scene, the cardboard would be drawn further through until the lens was covered by the solid end of the strip, and the camera would then be stopped.

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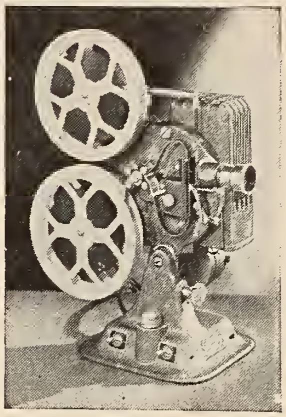

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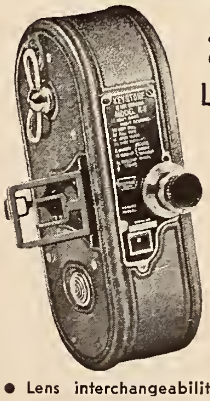

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ALABAMA

Mobile: Cliff Harris, Jeweler, Cameras and Supplies, 203 Dauphin St.
Montgomery: R. P. "Pep" Powell, 22 Burton Ave.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Beverly Hills Camera Shop, 417 N. Beverly Drive.
Burlingame: Camera Photo Service, 341 Primrose Rd.
Carmel-by-the-Sea: Carmel Drug Store, Ocean Ave.
Culver City: Rex Film Co., 3802 Main St.
El Monte: Anderson Photo Service, 304 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc.. 314 N. Van Ness Ave.
Photo Service Co., 1121 Fulton St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio. 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 125 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Moreton's, Inc., 7561 Sunset Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Thelan's Camera Center, 6731 Hollywood Blvd.
Inglewood: Advance Camera Shop, 839 So. LaBrea St.
Laguna Beach: Beckquist's Photo Art Shop, 235 Coast Blvd., So.
La Jolla: Pacific Camera Stores, 930 Prospect St.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores. Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
Home Movie Library & Equipment Co., Inc., 713 S. Hill St.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Martindale's Book Store, 5310½ Wilshire Blvd.
Matus Camera Supply Co.. 5208 Wilshire Blvd.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Simpsons Camera Stores, 531 S. Olive.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Vert Camera Store. 5331 Foothill Blvd.
Palm Springs: Ward's Camera Shop, Box 446.
Palo Alto: Camera Shop, 309 University Ave.
Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Sumner's, 327 E. Green St.
Petaluma: Rex Hardware Co., Photographic Dept.. S. Main St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
San Diego: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Frank and Ben News Stand, 1031 - Sixth Ave.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Center. 233 Post. St.
Camera Shop, 137 Kearny St.
Cardinal Pictures, 408 Market St.
Duhem Motion Picture Mfg. Co., 135 Hayes St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
T. H. Wilton Co., 11 First St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: Murane's, 323 N. Broadway.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Santa Monica: W. W. Martindale, 206 Santa Monica Blvd.
South Gate: ***HOLLYWOODLAND STUDIOS***, 9320 California Ave.
Stockton: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
Taft: Justus Studio, 212 Fifth St.

COLORADO

Colorado Springs: Shewmaker's Camera Shop, 30 N. Tejon St.
Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Dean's Camera Shop, 639 Main St.
Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Montrose: Anderson Drug Co., 418 Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Danbury: Heim's Music Store, Inc., 221 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Hebert Studios, Inc., 55 Allyn St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Middletown: F. B. Fountain Co., Inc., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Modern Theatre Equipment Corp., 133 Meadow St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Seymour: Shermer's Photographic Goods, 68 Bank St.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Camera Shop, Inc., 405 Delaware Ave.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Byron's, Inc., Keith Theatre Bldg., 625 15th St., N. W.
Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Photo Supplies Shoppe, 919 - 15th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.
Sun Camera Exchange, 938 F St., N. W.

FLORIDA

Fort Lauderdale: Hyde Photo Supply Co., 616 E. Las Olas Blvd.
Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: C. H. Brown Co., 118 W. Bay St.
Eastman Kodak Stores. Inc., 129 W. Adams St.
Lake Wales: Morse's Photo Service, Rhodesbilt Arcade.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St.. N. E.
Miami Beach: Studio Shop, 1448 Alton Rd.
Orlando: The Central Camera Store, 110 N. Orange Ave.
Palm Beach: Studio Shop, 326 County Rd.
Pensacola: Rox Stationery Co., 10 S. Palafox St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center. 310 Twiggs St.
Tampa Art Co., 516 Tampa St.
H. S. Wurtele Photo Service, 104 E. Cass St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.
Valdosta: Ricks Studio.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Williams' Photo Service, 1007 Main St.
Pocatello: Cook Drug Co.. 333 W. Center St.

ILLINOIS

Aledo: Swan Drug Co.
Bloomington: Hawkins Studio, 214 W. Washington St.
Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Conway Camera Co., 34 N. Clark St.
DeHaan Camera Co., 6520 S. Halsted St.
I. Dobkin Photo Supplies, 339 S. Crawford.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Ideal Pictures Corp., 28 E. Eighth St.
La Roi Movie Shop, Inc., 4660 N. Western Ave.
La Salle Camera Co., 133 W. Jackson Blvd.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Seamans, Photo Finisher, 1953 E. 71st St.
Union News Co., 37 W. Monroe St.
University of Chicago Bookstore, 5802 Ellis St.
Wolk Camera Co., 335 S. Dearhorn St.
Cicero: Joray Camera Stores, 6003 W. Cermak Rd.
Decatur: Haines & Essick Co., 122 E. William St.
Pfile's Camera Shop, 100 E. Prairie St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Freeport: Emmert Drug Co., 15 W. Stephenson St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Joliet: Douglass-Edwards Camera Shop, 205-207 Western Ave.
Moline: Seaholms, 423-15th St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: C. L. Venard Studio, 702 S. Adams St.
Rock Island: Rocklan Movie Sales, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Arthur G. Lundgren, Kodaks & Movie Cameras, 419 Seventh St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St
SUNNY SCHICK, NATIONAL BROKERS, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Hammond: The Colonial, 437 State St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
Central Camera Supply Co., 1551 N. Meridian St.
Indiana Theatre Magazine & News Shop, 134 W. Washington St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
La Porte: La Porte Photo Finishing Co., 612 Monroe St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
New Albany: Petery-Hedden Printing Co., 133 Spring St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
Terre Haute: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Clinton: Beil Studio & Supply House, 200 S. Second St.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Carl Holmes Co., 1101 W. Fourth St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Estherville: J. A. Cummings Co.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.

(Continued on page 640)

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

illustration. This will provide a flange of cardboard that will not pass through the slots in the pill box, so there will be no danger of drawing the slide past the opening.—*Herman E. Rudolph.*

Filter making Reports occasionally reach us from filmers who have tried making their own filters by binding pieces of gelatine between sheets of glass. They buy filter gelatine and some Canada balsam, expecting it to be a fairly simple matter to cement the gelatine between the pieces of glass. But they have found that over a month is needed for Canada balsam to dry properly and that this requires a perfectly even temperature. Bubbles may appear if it does not dry properly, and then the filter is ruined. On the other hand, if pressure is applied improperly, it may warp the glass and cause distortion. The consensus of opinion is that it is poor economy to attempt this delicate work.

News of the industry

[Continued from page 615]

tures are an automatic, built in dissolving shutter mechanism and the fact that all of the controls are grouped at the back of the camera where they are always under direct observation of the user. Four hundred or one thousand foot detachable magazines are provided. Full information may be had from The Berndt-Maurer Corporation, 117 East 24th Street, New York.

Goerz focuser The C. P. Goerz American Optical Company reports an increasing demand for the auxiliary reflex focuser which it offers as an aid for ultra closeup filming. The device may be used in conjunction with telephoto lenses of a focal length of three inches or greater, or it may be used with the one or two inch lens to allow objects to be focused sharply at a distance of as little as one and one half inches. The primary function of the device is to enable the operator to bring the image into critical focus, but it is also effective in centering the subject in the frame, since it is placed directly in line with the optical axis of the taking lens. Full details as to the adaptability of the Goerz critical focuser to any existing lens may be had by writing to the firm's main office, at 317 East 34th Street, New York.

Victor continuous Said to insure performance free from the interruptions caused by mechanical difficulties, or caused by a tendency of film loops to tighten and break, a new 16mm. portable continuous projector has just been introduced by the Victor Animatograph Corporation, Davenport, Iowa. This machine, which is available for silent or sound installations, incorporates a new film feed principle which, it is claimed, eliminates any possible tightening or drag of the large film coil which is always used in a continuous machine. Because of this new mechanism, the film in the magazine never becomes tightly wound, thus minimizing the danger of scratching or tearing. Should the spliced ends of the continuous film reel come apart, the entire mechanism automatically stops. All of the standard, well known features of the Victor projection head, such as the automatic film trip, are included in this new continuous machine.

Commonwealth catalog An interesting and unusually well illustrated sixty two page film catalog has just been released by the Commonwealth Pictures Corporation, 729 Seventh Avenue, New York. According to H. Threlkeld-Edwards, ACL, president, the extent and variety of the film subjects shown in the new brochure are the result of ten years' special service to film libraries and attention to their needs. The new catalog includes outstanding entertainment sound on film subjects—comedies, dramas, musicals, westerns and special features. Among the latter, the unusual film, *Tundra*, is worthy of special attention. Produced by Burroughs-Tarzan, this subject pictures a tale of thrills and adventure in arctic regions.

Garrison-Wells Projectionists who wish an outstanding silent subject for home or institutional programs will want to investigate the three reel, 16mm. film, *Day Dreams*, a fantasy inspired by a story of H. G. Wells and starring Charles Laughton and Elsa Lanchester. It is released by Garrison Films, Inc., of 1600 Broadway, New York.

Neumade Both individuals and institutions who wish to preserve and index their film libraries in the best possible way are now served by a newly designed, augmented line of all welded steel film storage cabinets produced by the Neumade Products Corporation, 427 West 42nd Street, New York. Outstanding among these is the newly perfected Innovation design, which offers a unit system of steel sectional cabinets, that may be built up like sectional bookcases. Each of these contains spaces for twenty 400 foot reels in cans, together with card index tabs and humidor rack. A swinging door closes the compartment tightly. Other Neumade items include cabinets for 1600 foot reels, or for combinations of 400 and 1600 foot units. Work tables or apparatus storage cabinets or both may be incorporated. A complete catalog may be obtained by writing Newmade Products Corporation.

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for 8 mm and 16 mm films.

Seemann's FILM CEMENT

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Makes Splicing Easier!

* BUY a Seemann Splicer and be **satisfied!** No other splicer affords as many features at such a low price! Dry scaper for easy removal of emulsion . . . Scratch-proof film grips . . . Improved cement applicator. Try it **today** at your dealers!

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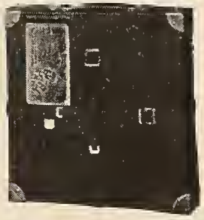

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Please mention this magazine. Thank you.
HOLLYWOODLAND STUDIOS South Gate, Calif.

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DU MORR RADIAL WIPE
for—CINE-KODAK SPECIAL
FILMO 70 D, DA OR E
VICTOR MODEL FIVE
BOLEX
The only accessory which produces wipes synchronized with camera
Write for particulars—Specify Camera.
J. D. COCHRANE, JR.
734 Brooks Ave. Wyoming, Ohio

(Continued from page 638)

Sioux City: Eastman Kodak Stores, Inc., 608 Pierce St.
Washington: LeRoy G. Pratt, 738 E. Jefferson St.

KANSAS

Salina: Rose Jewelry Co., 114 W. Iron Ave.
Raplee's Jewelry Store, 149 N. Santa Fe.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
LEWIS FILM SERVICE, 105 E. First St.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Covington: Home Movie Camera Exchange, 29 W. 6th St.
Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Stewart Dry Goods Co., Inc., Dept. 54A.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

Baton Rouge: J. G. Ewing & Sons, 262 Lovers Lane.
New Orleans: Eastman Kodak Stores, Inc., 213 Baronne St.
Katz & Besthoff, Ltd., Camera Center, 1011 Canal St.

MAINE

Bangor: Fowler Drug Co., 104 Main St.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Adams: Smith Studio, 32 Park St.
Boston: Catholic Film Service, 9 Newbury St.
Eastman Kodak Stores, Inc., 38 Bromfield St. Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Frank Lane & Co., 5 Little Bldg.
Little Cinema House, 9 Newbury St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Sixteen Millimeter Sound Films, Inc., 78-90 Broadway.
Stephan Bros., Presentations, 71 Hudson St.
Visual Education Service, 131 Clarendon St.
Wholesome Film Service, Inc., 48 Melrose St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E M F Camera Exchange, 428 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lawrence: Al's Radio & Appliance Co., 59 Broadway.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
New Bedford: Converse Photo Supply Co., 358 Acushnet Ave.
Newton Centre: Newton Camera Shop, 91 Union St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: Cameracraft Shop, 28 Central St.
North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
United Luggage & Camera Shop, 1688 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
Livingston Photo Labs., 80 Franklin St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Sound Amplifying Co., 212 W. Huron St.
Battle Creek: Camera Craft Shop, 29 Capital Ave., N. E.
Detroit: Camera Crafters, 8218 Woodward Ave.
Camera Shop of the Metropolitan Motion Picture Co., 121 Fisher Bldg.
Concourse Camera Shop, Inc., The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Ernst Kern Co., Woodward at Gratiot.
Kluge's Camera Shop, 16491 Woodward Ave. (Highland Park).
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Byrnes Drug Store, 2024 E. Michigan Ave.
Linn Camera Shop, 109 S. Washington Ave.
North Side Pharmacy, 1136 N. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Muskegon: Radium Photo Service, Inc., 367 W. Western Ave.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.
Sault Ste. Marie: Eddy Picture Service, 119 Peck St.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Hennepin News Co., 600 Hennepin Ave.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supply Co., 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Audio-Visual Sales Co., 6028 Troost Ave.
Barnard's, 310 W. 47th St.
Calvin Co., 26th & Jefferson.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Beatrice: Roszell's Roszell Bldg., 110 N. 5th St.
Grand Island: Leschinsky Studio, 109 E. Third St.
Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Lawlor Sporting Goods Co., 1118 "O" St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Bergen Point Radio Service, 478 Broadway.
Milton Mendelwager, 182 W. 49th St.
Nichols' Photo Supply Service, 350 Ave. C.
East Orange: Anspach Bros., 533 Main St.
Photographic Center, 609 Central Ave.
Hackensack: Riger's Camera & Sport Shop, 291 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Peerless Camera & Film Service, 11 River Drive.
Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Harry Hathaway, 18 W. Broadway.
M. S. M. Camera Shop, 156 Market St.
Walker Radio & Electric Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.
Rembrandt Studios, Inc., 455 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
First Ward News, Camera Dept., 10 Clinton St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Service, cor. Hawley and Carroll Sts.
Weeks & Dickinson, Inc., 39-41 Chenango St.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
Visual Instruction Supply Corp., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, Inc., 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
Wm. Hengerer Co., 405 Main St.
United Projector & Film Corp., 228 Franklin St.
Cortland: North End Cigar Store, 25 N. Main St.
Elmira: Loomis & Hall Camera Supplies, 364 N. Main St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Howard Beach: Heller's Pharmacy, 100-20 159th Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., c/o Geo. E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
Mount Vernon: Photocraft, 12 Fiske Pl.
New Rochelle: Camera Craft, 673 Main St.
New York City: Abercrombie & Fitch Co., 45th St. & Madison Ave.
Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera House, Inc., 145 E. 60th St.
Abe Cohen's Camera Exchange, 142 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Mortimer H. Fogel, 118 Liberty St.
H. & D. Folsom Arms Co., 314 Broadway.
Fordham Electric Co., Inc., 2563 Webster Ave.
FOTOSHOP, INC., 136 W. 32nd St.
18 E. 42nd St.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Gottfried Bros., 610 Madison Ave.
Grand Street Camera Exchange, 400 Grand St.
Haber & Fink, Inc., 16 Warren St.
HENRY HERBERT, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, Inc., 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
150 Broadway
Henry Mielke, Inc., 242 E. 86th St.
MOGULL BROS., 68 W. 48th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Band Instrument Co., Inc., 111 E. 14th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
PARK CINE LABORATORY, 120-122 W. 41st St.
Parker and Battershy, 46 W. 50th St.
Peerless Camera Shop, 264 Canal St.
Penn Camera Exchange, Inc., 126 W. 32nd St.
Photographic Fair, Ltd., 144 E. 57th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
Universal Camera Exchange, 97 W. Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.

WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Oneonta: City Drug Store, 149 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Richmond Hill: Charles Art Photo Studio, 125-02 Liberty Ave.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller, Inc., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Frey's, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Robert L. Meade, 168 Sterling St.
Severance Studio, Y. W. C. A., Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Chapel Hill: Foister Photo Co., 161 Franklin St.
Charlotte: Holly Smith, 106 S. Church St.
W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Alliance: Camera Shop, 26 E. Main St.
England Drug Co., 70 E. Main St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
H. & S. Pogue Co., Dept. 81.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 7315 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Lester Camera Co., 1758 E. 12th St.
Long Radio Service, 4995 Denison Ave.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lakewood: Lakewood Camera Shop, 15108 Detroit Ave.
Lima: Acme Cine Service, 309 N. Elizabeth St.
Mansfield: Buell-Kraft Studios, 52 W. Third St.
Massillon: McLain Studio and Camera Shop, 182 Lincoln Way, East.
Monroeville: Corner Drug Store.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., Edison Bldg.
Roy C. Start Drug Co., 1009 Sylvania Ave.
Toledo Camera Shop, 517 Madison Ave.
Upper Sandusky: *U. S. ULTRA SERVICE*, 353 W. Johnson St.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Stambaugh-Thompson Co.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 112 N. Walker.
H. O. Davis, 522 N. Broadway.
Oklahoma Photo Supply Co., 308 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Supply Co., cor. 4th & Boston.

OREGON

Corvallis: Christian's Photo Service, 1561 Monroe
Eugene: Dotson's Photo Shop, 111 E. 11th St.
Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 129 E. Alta St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.

PENNSYLVANIA

Allentown: *JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE*, 456 Turner St.
M. S. Young & Co., Bell & Bowell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1622 Eleventh Ave.
Bangor: Gould's Pharmacy, 40 Market St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
East Pittsburgh: Walter J. Yenney, 104 Electric Ave.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Lynch Camera Shop, Ltd., 27 W. 11th St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 343 Main St.
Johnstown Photo Supply, 105 Franklin St.
Lebanon: Harpel's, 757-9 Cumberland St.
Myerstown: Stitzel's Cut Rate, 7 W. Main St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 722 W. Marshall St.
Oil City: Harvey Fritz, 34 Seneca St.
Jordan Productions, 4 State St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Cavalier Camera Co., 1822 Center Ave.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Photographic Book Co., P. O. Box 412.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Wilkes-Barre: Boston Store, Fowler, Dick & Walker, Camera Shop.
Williamsport: C. Frank Hoyer, 312 Market St.
Pennsylvania Photo Supply, 627 Fourth Ave.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.
Cheraw: Electric Service Co., 129 Market St.

SOUTH DAKOTA

Sioux Falls: Howard Studios, 120½ S. Phillips Ave.
Watertown: Jurgensen's Studio, 11 S. Broadway.

TENNESSEE

Knoxville: Frank L. Rouser Co., Inc., 317 W. Church Ave.
The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Wilson Camera Store, 818 Polk St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Popular Dry Goods Co., Dept. 26.
Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Southwestern Camera Co., 316 Merchants & Manufacturers Bldg.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co.. 215 Alamo Plaza.
Studer Photo Co., 402 San Pedro Ave.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Deseret Book Co., 44 E. So. Temple.
Eastman Kodak Stores, Inc., 155 S. Main St.
Magazine Shop, 10½ W. 2nd South.

VIRGINIA

Bristol: Kelly & Green.
Lynchburg: Hill City Movie Supply Co., 210 Seventh St.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Richmond Camera Shop, Inc., 216 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., Second St. and Luck Ave.

WASHINGTON

Bellingham: Smalley Drug Co., Commercial St. at Magnolia.
Bremerton: Camera Shop, 329 Pacific Ave.
Chewelah: Richard Drug Co., P. O. Box 17.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Longview: De Vilbiss Pharmacy, 1203 Commerce Ave.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Bartell Drug Co., Inc., Store No. 16, 1906 Boren Ave.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Camera Shop, 1021 Pacific Ave.
Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Berkeley Springs: Camera Shop, East Fairfax St.
Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: C. H. Griest Co., Inc., 1125 Market St.
Nicoll Co., 1107 Chapline St.
Rawlings Opticians, Inc., Camera Dept., 62-12th St.

WISCONSIN

Appleton: Johnston's Book Store, 310 E. College Ave.
Beloit: Spicer Photo, 1315 Merrill Ave.
Bloomer: Dettloff Drug Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
La Crosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 413 State St.
University Photo Shop, 810 University Ave.
Milwaukee: Acacia Photo Supply House, 2628 W. Galena St.
Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Casper's Photo Shop, 1331 N. 12th St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Ed. Schuster & Co., Inc., Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.
Matias Photo Shop, 25 Allen St.

OTHER COUNTRIES

AFRICA

Bulawayo

S. Rhodesia: Bulawayo General Suppliers, Ltd., Fife St., 8th Ave.

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas E. Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Cinecraft Pty., Ltd., 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.

N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., 119 Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, A. C. A. Bldg., 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Mariahilferstr. 117.

BELGIUM

Brussels: Maison J. Geerts, 18 Rue du Lombard.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Rio de Janeiro: Lutz, Ferrando & Cia, Ltd., 88 Ouvidor.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Photographic Materials, Ltd., 610 Granville St.
World Wide News, 867 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Sarnia: Ingersoll's Drug Store, 159 N. Front St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Roher's Bookshop, 9 Bloor St., West.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Metropolitan News Agency, 1248 Peel St.
Mitchell Photo Supply Regd., 1019 Dominion Sq.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Stores Reg'd., 722 St. Peter St.
Sherbrooke: Sherbrooke News Co., Inc., 74 Wellington St., N.

Saskatchewan

Regina: General Films Ltd., 1924 Rose St.

CEYLON

Colombo: Plate, Ltd., P. O. Box 127.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kodak Aktieselskab, Ostergade 1.
Vodroffsvej 26 (wholesale).
Kongsbak and Cohn, Vimmelskaftet 43.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio. 38 Huttenbachstraat.

DUTCH GUIANA

Paramaribo: H. van der Voet, Kerkplein 1-5.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pasha St.
Quality Shop, 10 Rue Fouad 1er.
Cairo: Kodak (Egypt) S. A., 20 Sharia Maghraby.

FINLAND

Helsinki 10: Aurora Filmi, Kalevankatu 6A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Touruy.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
Cine Grim, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.
Royal Photo, 42 rue Vignon.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

GREAT BRITAIN

England

Barnsley: Denton & Co., Ltd., 34-8 Sheffield Road (Yorks.)
Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 5 Marsh St.
Bromley: Amateur Cine Service, 52 Widmore Rd. (Kent).
Chester: Will R. Rose, 23 Bridge St. Row.
Coventry: Messrs. Green's (Hertford St.) Ltd., 49 Hertford St.
Grimsby: R. C. Johnson, Ltd., 28-9 Old Market Pl.
Gordon Lock, Chantry Lane.
Harrogate: A. R. Baines, 39 James St.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leek: John Martin, 66 Derby St. (Staffs.)
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart. 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Amateur Cine Service, Ltd., 6 Grays Inn Road, Holburn.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Kodak, Ltd., 32 Grainger St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Shrewsbury: B. Salter & Son, 34 Castle St.
Sidcup: Sidcup Cine Service, 246 Blackfen Rd. (Kent).

Scotland

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

Wales

Cardiff: T. P. Martin, 21 High St.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
M. W. Photo-Films, Stationsweg No. 72c.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: D. G. Begg, Ltd., 14 Fort St.
Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

PHILIPPINES COMMONWEALTH

Manila: H. E. Heacock Co., 126 Escolta.

SIAM

Bangkok: Y. Ebata & Co., Cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.
Lennon, Ltd., 57 A Pritchard St.

STRAITS SETTLEMENTS

Singapore: Kodak, Ltd., 130 Robinson Rd.
Singapore Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co., Cine Service, Gerbergasse 25.
B. Wolf, Freiestrasse 4.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).
Hausamann & Co., A. G., Bahnhofstrasse 91.

VENEZUELA

Caracas: Lucca & Couret, Apartado de Correos No. 102, Sociedad a San Francisco No. 7-1.

Announcing

EASTMAN'S NEWEST, FASTEST 16mm. FILM

CINÉ-KODAK SUPER-XX

WARNING: THE HIGH SPEED OF THIS FILM MAKES IT NECESSARY TO USE A NEUTRAL DENSITY FILTER (N. D. No. 2) WHEN EXPOSURES ARE MADE IN BRIGHT DAYLIGHT. SEE INSTRUCTIONS
CINÉ-KODAK
High Speed
SUPER-XX
Panchromatic
SAFETY FILM
MADE IN UNITED STATES OF AMERICA BY
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.
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SUPER-XX
PANCHROMATIC
SAFETY FILM
16 mm

MORE than twice as fast as Ciné-Kodak Super Sensitive Pan, and over four times as fast as regular Ciné-Kodak Pan, this new super-fast film more than doubles the possibilities for making unusual movies under difficult conditions. Good movies much earlier or later in the day . . . on dark days . . . in slow motion, with telephotos or color filters, under poor light . . . of basketball games, skating exhibitions, parties, and other indoor activities . . . and movies indoors with ordinary room lamps (50 or 60 watts)—all of these are easy with Ciné-Kodak Super-XX.

Super-XX has such great speed that a neutral density filter (N. D. 2) is needed to prevent extreme overexposure when used with bright light. With this filter, having a factor of 4x, Super-XX can be exposed like regular Pan.

Super-XX is available in 16 mm. only—50-foot roll, $4; 100-foot roll, $7.50; 200-foot roll, $15; 50-foot magazines and packettes, $4.25. Prices include processing.

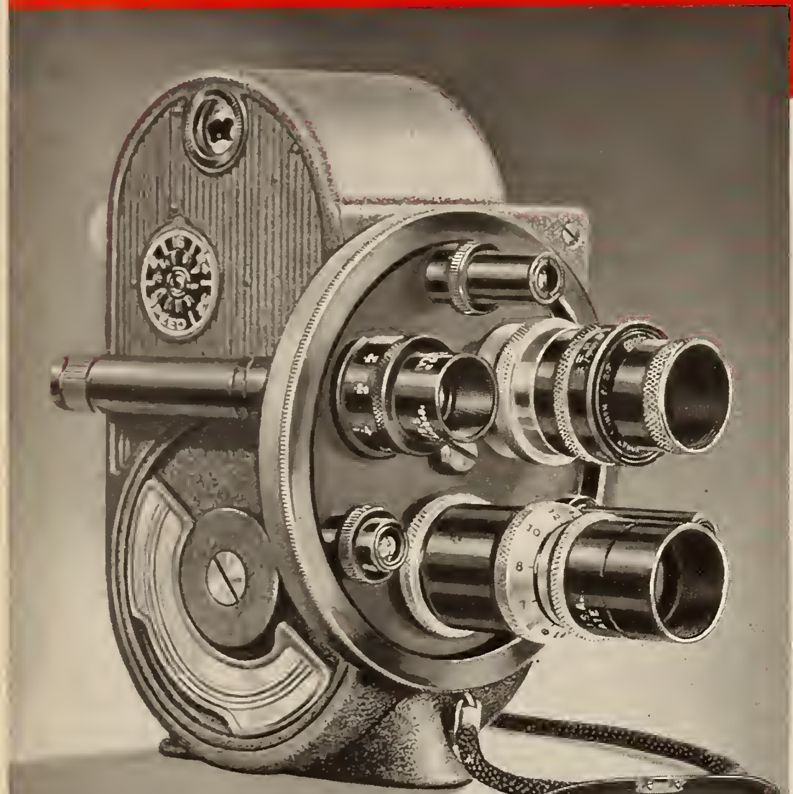
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Christmas CALLS FOR COLOR

While you will undoubtedly want to make some unusual Christmas shots on Super-XX, Kodachrome is first choice for holiday movies—reproducing all of the scenes, decorations, and activities in their bright seasonal colors. Available in two types for both 8 mm. and 16 mm. cameras—regular, for color movies with daylight—and Type A, for use with artificial light. Prices, both types: For Ciné-Kodak Eight, $3.75; for 16 mm. cameras: 50-foot rolls, $4.75; 100-foot rolls, $9; 50-foot magazines and packettes, $5. Prices include processing.

New! Filmo 8 with Turret Head!

Three-lens turret. Finder objectives on turret, too. Critical focuser. "Positive" finder with "Spectip" rubber cup for spectacle-wearers. Four speeds, two speed ranges. Single-frame exposures.



THE new Filmo Turret 8 now brings to 8 mm. movie-makers the complete readiness for all picture opportunities heretofore enjoyed only by users of 16 mm. and 35 mm. film. Study these features:

TURRET HEAD. Mounts your choice of three lenses. Shift lenses in a second by rotating the compact turret.

FINDERS MOVE WITH LENSES. Viewfinder objectives matching the lenses are also mounted on the turret head. When a lens is in photographing position, its matching finder objective is always in viewfinding position.

"POSITIVE" FINDER. Filmo Turret 8 uses the same fully enclosed "positive" type of finder as Filmo 141 . . . a finder which *always* shows exactly as much of the subject as will appear on the screen. You see a large, brilliant, sharply outlined image through each objective . . . no masking for telephoto lens fields. The removable "Spectip" rubber cup around the finder eyepiece protects spectacles, facilitates viewfinding for spectacle-wearers.

CRITICAL FOCUSER. Revolve the turret to place a lens before the focuser tube. See the *entire* field while you set the lens for needle-sharp focus.

In addition to these new features, the Filmo Turret 8 provides all the advantages of the finest non-turret Filmo 8, including four operating speeds, single-frame exposures, easy loading, rotary disc shutter, and accurate speed control. Send the coupon for full details.

Filmo Turret 8 with 12½ mm. F 2.5 lens, speeds 8, 16, 24, and 32 .	**$140.00**
Same, with speeds 16, 32, 48, and 64	**145.00**
Carrying Case for Filmo Turret 8	**12.50**

Above—Filmo Turret 8 with 12½ mm., 1-inch, and 1½-inch lenses.

Right—Case for Turret 8. Accommodates camera with lenses in place, Weston Meter, two rolls of film, color filters, and extra lenses.

Four Filmo 8's

The Filmo Double 8's with single lens seat offer convenient small size and simplicity of use, combined with precision construction which insures the finest picture quality. Features include four film speeds and single-frame exposures, instant lens interchangeability, finder masks for telephoto lenses. Four models from which to choose:

Speeds	With F 3.5 Lens	With F 2.5 Lens
8, 16, 24, and 32	**$51.50**	**$75.00**
16, 32, 48, and 64	**56.50**	**80.00**

NEW FILMO 141

16 mm. Magazine-loading Camera

Filmo 141 combines great versatility with the convenience of magazine loading and with new features which actually prevent common mistakes. So it's the ideal 16 mm. camera for beginner and advanced worker alike. It uses the Kodak magazine, available everywhere, and permits interchanging film even in mid-reel without fogging a single frame. The exclusive, positive "projected area" viewfinder eliminates "eye parallax," cause of many off-center movie scenes. There are four operating speeds in your choice of two speed ranges, and a single-frame exposure device, too. Instant lens and finder objective interchangeability, starting-button lock, built-in exposure calculator, rotary shutter, and sturdy, die-cast housing contribute to the new camera's perfection.

With Taylor-Hobson 1-inch F 2.7 lens $127.50

Also available with F 1.9 or F 1.5 lens. Send coupon for details. Bell & Howell Company, Chicago, New York, Hollywood, London. *Est. 1907.*

BELL & HOWELL COMPANY MM 12-38
1843 Larchmont Ave., Chicago, Ill.
Please send details about:
( ) Filmo Turret 8. ( ) Other Filmo 8 mm. Cameras.
( ) Filmo 141, 16 mm. Camera. ( ) Other Filmo 16 mm. Cameras.

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